2023 LIST OF THE CAMPS AND CAMP MEMBERS AND KEY TO CAMP LOCATIONS

2023 MIDSUMMER ENCAMPMENT - BOHEMIAN GROVE

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A

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A	
Abbey, Douglas D.	Sundodgers
Abbott, Frank W. Jr.	Moonshiners
Acquistapace, James S.	Dragon
Adams, Clifford S.	Valley of the Moon
Adams, David A. USN (Ret.)	Hideaway
Adams, David Bruce	Tunerville
Adams, Griffith H.	Totem In
Adams, Michael C.	Meyerling
Adams, Peter S.	Skiddoo
Adams, Robert R.	Aviary
Agius, Tancred E. A.	Valhalla
Albritton, Paul	Bald Eagle
Aldinger, William F.	Uplifters
Alexander, Keith USA (Ret.)	Owl's Nest
Alexander, Lamar	Hill Billies
Alexander, Matthew D.	Pink Onion
Allen, Peter Thatcher	Three Threes
Allison, Ben M.	Puma
Almeida, Deladier	Sons of Toil
Alpert, Bernard S.	Hill Billies
Alspaugh, Robert W.	Moro
Alvarez, Don	Shoestring
Alvarez, Walter	Pelican
Ameral, Andrew	Monkey Block
Anderson, Alan G.	Faraway
Anderson, Brenton W.	Sempervirens
Anderson, Bruce Garrett	Web
Anderson, Charles H.	Bald Eagle
Anderson, Christopher Thye	Band
Anderson, David L.	Owl's Nest
Anderson, E. Forrest	River Lair
Anderson, F. Allan	Totem In
Anderson, James G.	Aviary
Anderson, Mark S.	Aviary
Anderson, Ross S.	Silverado Squatters
Anderson, Scott Burton	Utukulu
Andrew, Brent S.	Iron Ring
Anton, Joseph E.	Shoestring
Aoun, Joseph E.	Spot
Arguelles, Randolf L.	Interlude
Armacost, Michael H.	Mandalay
Armacost, Samuel H.	Mandalay
Armstead, Alexander	Tunerville
Armstrong, David A.	Wayside Log
Armstrong, Paul A. W.	Crossroads
Arnold, Carl D. III	Pig 'N Whistle/Jinks Band
Arscott, David Gifford	Aviary
Ashby, Peter R.	Idlewild
Ashenfelter, Orley Clark	Cave Man
Ashford, Alexander P.	Crow's Nest
Ashley, Wm. Whitley	Sundodgers
Ashton, Harris J.	Mandalay
Asmuth, Paul Andrew	Faraway
Aspevig, Clyde R.	Seven Trees
Atkins, William T.	Wild Oats
Atkinson, Franklyn R.	Shoestring
Atkinson, James B.	Nec Natama
Atkinson, Richard C.	Wild Oats
Atwater, H. B. Jr.	Mandalay
Atwater, John C.	Midway
Aubry, Wade M. M.D.	Lost Angels
Augustine, Norman R.	Pelican
Austrian, Robert "Boz"	Aviary
Avlon, John P.	Wayside Log
B	
Baastad, Paul H.	Druids
Bacon, Thomas Edgerton	Snug Harbor
Bade, John E. Jr.	Cool-Nazdar
Baggott, Kenneth B.	Owl's Nest
Bailey, Arthur E.	Halcyon
Bajpai, Jayanti Shankar	Friends of the Forest
Bajzer, Marko	Tunerville
Bakaly, Charles G. Jr.	[illegible]

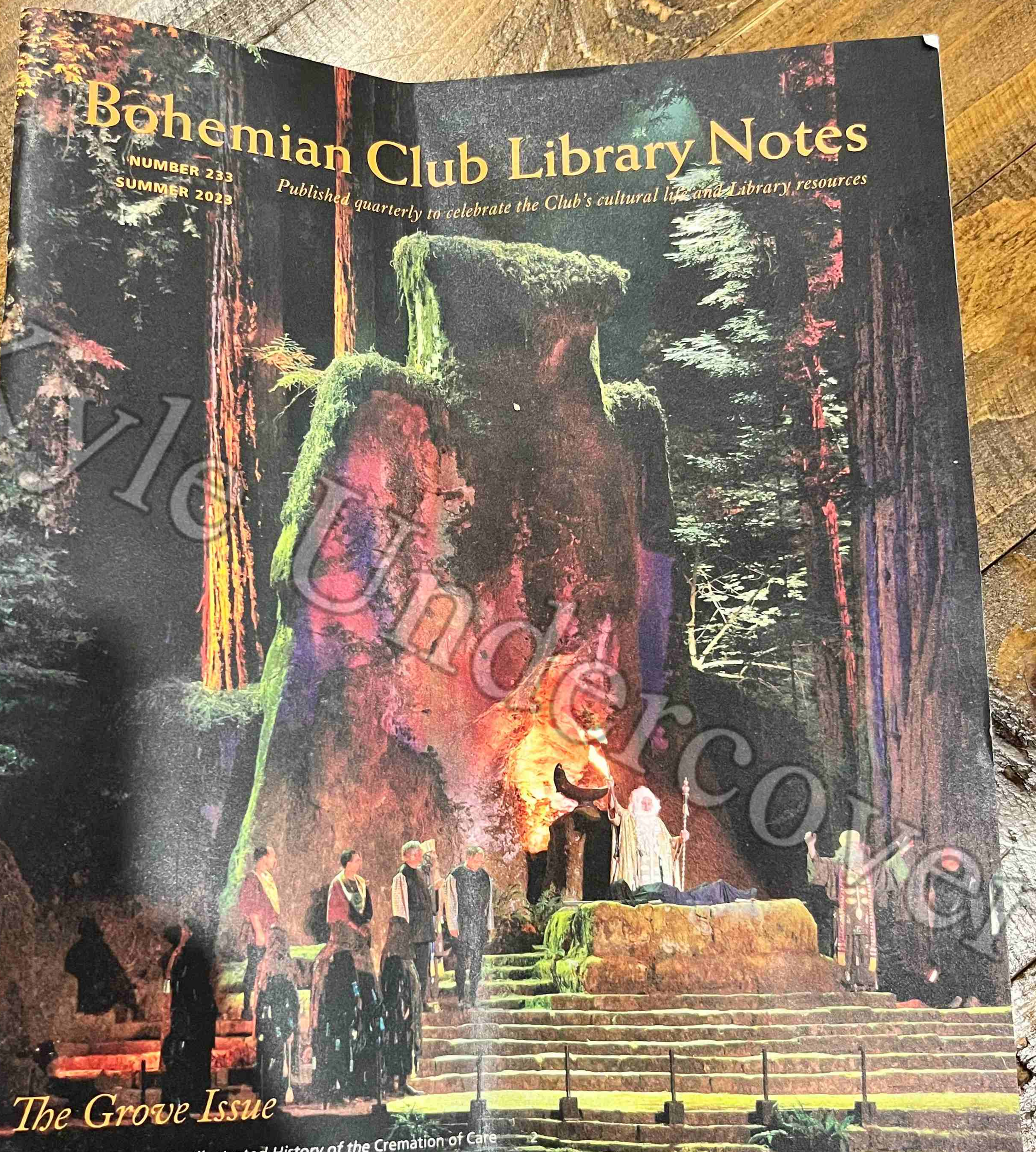
MEMBER	CAMP
C	
Cagley, James R.	Totem In
Cahill, Edward Lyons	Friends of the Forest
Cahill, John E. Jr.	Hill Billies
Cahill, William R.	Pink Onion
Caldwell, James E. Jr.	Dragon
Caldwell, L. Hardwick III	Lost Angels
Calhoun, Alexander D.	Last Chance
Calkins, John Thiers	Romany
Callaghan, Kevin P.	Pelican
Callahan, James Christopher	El Toro II
Callan, John C. Jr.	Sleepy Hollow
Callander, Bruce Hardaway	Piedmont
Callander, Charles L.	Faraway
Callander, Clark N.	Midway
Callander, J. Kendrick	Cliff Dwellers
Callander, Peter W.	Uplifters
Callender, William C.	Monastery
Calonico, Robert	Band
Camargo, Carlos A. Jr.	Pelican
Cameron, Anthony E.	Puma
Campbell, Blake	Wayside Log
Campbell, Duncan H.	River Lair
Campbell, Robert J.	Tarry Town
Campbell, Thomas Gordon	Band
Cantrelle, Keith	Band
Caplan, Thomas M.	Sons of Toil
Capobianco, John	Land of Happiness/Jinks Band
Carlson, Donald W.	Interlude
Carlson, Mark D.	Sky Hi
Carmassi, Herman L.	Hideaway
Carmona, Richard H.	Moro
Carrington, Kenneth Russell	Tunerville
Carroll, Daniel A.	Cliff Dwellers
Carroll, Duane A.	Band
Cartan, Jim	Web
Carter, Benjamin F.	Cliff Dwellers
Carter, James A.	Land of Happiness
Carter, Timothy James	Aviary
Carter, Todd	Aviary
Case, Steve	Pelican
Casey, Charles R.	Puma
Casey, Lyman H.	Uplifters
Cashin, John	Pink Onion
Cashin, Skip	Camels
Castellini, Robert H.	Santa Barbara
Cave, B. Charles	Ladera
Cay, John E. III	Valley of the Moon
Cella, Peter Michael	Skiddoo
Cerruti, Thomas E. K.	River Lair
Chalberg, Thomas Walter Jr.	Aviary
Chamberlain, David M.	Hill Billies
Chamberlain, John W.	Cool-Nazdar
Chang, Fred	Tunerville
Chang, James	Sons of Toil
Chang, Stephen	Tunerville
Chapman, Duncan A.	Hill Billies
Chapman, Philip D.	Whoo C[illegible]
Chapman, Robert M.	Land's [illegible]
Char, Danton	Ye Merrie Y[illegible]
Char, Devron H.	Ye Merrie Y[illegible]
Charles, Glen G.	[illegible]
Charles, Stanley Peter III	[illegible]
Chase, Andy	[illegible]
Chen, Kevin H.	[illegible]
Chenette, Philip	[illegible]
Cheng, Gregory	[illegible]
Chiles, John G.	[illegible]
Chiodo, Gino C.	[illegible]
Chiodo, Mario Anthony	[illegible]
Chisholm, Joel Lance	[illegible]
Chisholm, Richard W.	[illegible]
Christie, Dick	[illegible]
Church, Eric	[illegible]
Church, Kenneth J.	[illegible]

MEMBER	
Erdman, Christian [illegible]	
Erickson, Nils	
Erskine, R. Andr[illegible]	
Ervin, Howard C[illegible]	
Escher, Caspar "[illegible]	
Eshima, Shinji [illegible]	
Esrey, William [illegible]	
Essert, William [illegible]	
Evans, Andrew [illegible]	
Evans, Donal[illegible]	
Evans, Richar[illegible]	
Evans, Rober[illegible]	
Everdell, Co[illegible]	
Evers, Alber[illegible]	
Evers, Willi[illegible]	
Evers, Will[illegible]	
Ewald, Ch[illegible]	
Faggioli, [illegible]	
Fama, Gl[illegible]	
Fargo, T[illegible]	
Farish, [illegible]	
Farley, [illegible]	
Farrell, [illegible]	
Faulha[illegible]	
Fay, M[illegible]	
Fay, P[illegible]	
Feder[illegible]	
Felch[illegible]	
Feld[illegible]	

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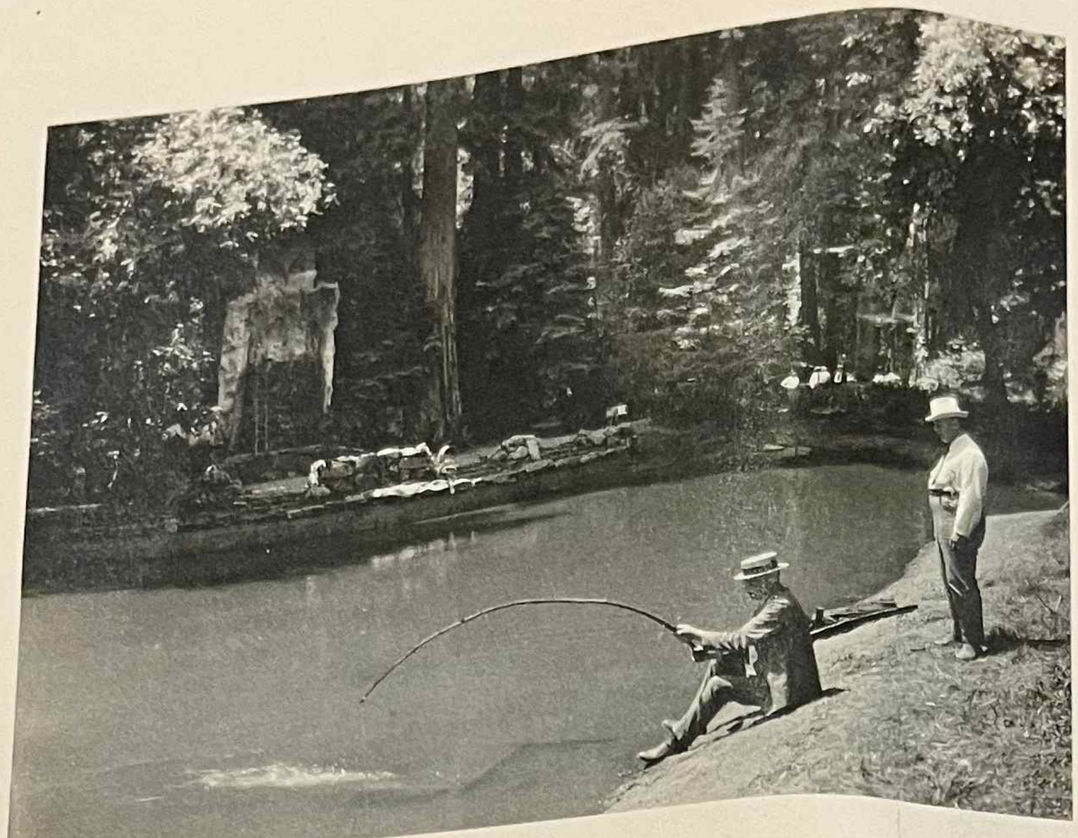
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SUMMER 2023

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The Grove Issue

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Alan Pollack fishing in the new Lake, 1923.

A Note from the Editor

A cool, star-lit evening, shadows dancing by a crackling fire, conversation moves seamlessly from personal observations to a widening circle of shared evocative moments—bound by threads of storytelling. Storytelling remains the heartbeat of fellowship, and each voice strengthens its vibrancy and legacy.

We encounter in stories unique characters who discover themselves in circumstances that often evoke surprising—and memorable—outcomes. And if we're tuned into the narrative of our own lives, we sense a kinship with others when telling or hearing stories. In this respect, storytelling drives the kinship and underpins the vitality of Bohemia.

I encourage you to share your most resonant stories with the readers of *Library Notes*. Kindly send them to me at Stories@bc-owl.org.



DEREK MUELLER'S owl drawing is inspired by an engraving by Cornelis Bloemaert (Dutch, 1603–1684).

The Editor would like to acknowledge and thank Milt Reeder, Brian Mahany, and Gundi Vigfussom for the photographs they provided for Tom Ferguson's essay, and Skye Lininger for his photo for the cover. Special thanks to Matthew J. Buff, the Club Librarian, for his dedicated assistance in every phase of this project.

EDITOR, DONALD A. McQUADE

Kyle Unterowner

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An Illustrated History of the *Cremation of Care*

TOM FERGUSON

I am sure care's an enemy to life.
SHAKESPEARE, *Twelfth Night*

THE STORY of the *Cremation of Care*, the third-longest-running show in Bohemia after the Christmas Jinks and Midsummer High Jinks/Grove Play, has many chapters. First conceived as a humorous evening diversion in 1880, it has evolved over more than 140 years into a formal pageant employing, in some years, as many as two hundred on-stage and off-stage participants. Along the way it has acquired an outdoor stage and lake designed especially for its performance, several shelves of original vocal and instrumental music, a small library of poetic scripts, a boat and boatman, an art collection, an extensive costume wardrobe, and a history of beautiful and spectacular special effects.

The *Cremation* notably influenced and shaped not only the early Grove Plays—to which it served as an annual coda until it was finally awarded an evening of its own in 1913—but also the Grove itself, through the installation of the Lake in 1923 and the current Owl Shrine in 1929.

The *Cremation*'s evolution may be said to have four main phases: (1) the Midsummer Jinks period from 1880 to 1901; (2) the early Grove Play period from 1902 to 1912, when, usually, Care in one form or another was slain in the Grove Play, leading to a Cremation ceremony immediately thereafter; (3) the "Cremation Play" period from 1913 to 1922, when the *Cremation* was awarded its own night and an original play with a Care theme was mounted, which was sometimes surprisingly humorous but always led to a Cremation; and, finally, (4) from 1923 to the present, the *Cremation of Care* as a (more or less) fixed ritual based largely on a script by Charles K. Field. But even within the modern period, we can make a division between the *Cremations* integrated with the Old Guard dinner on the first Saturday—a tradition that lasted into the early 1970s—and the more recent era of an entirely stand-alone *Cremation of Care*.

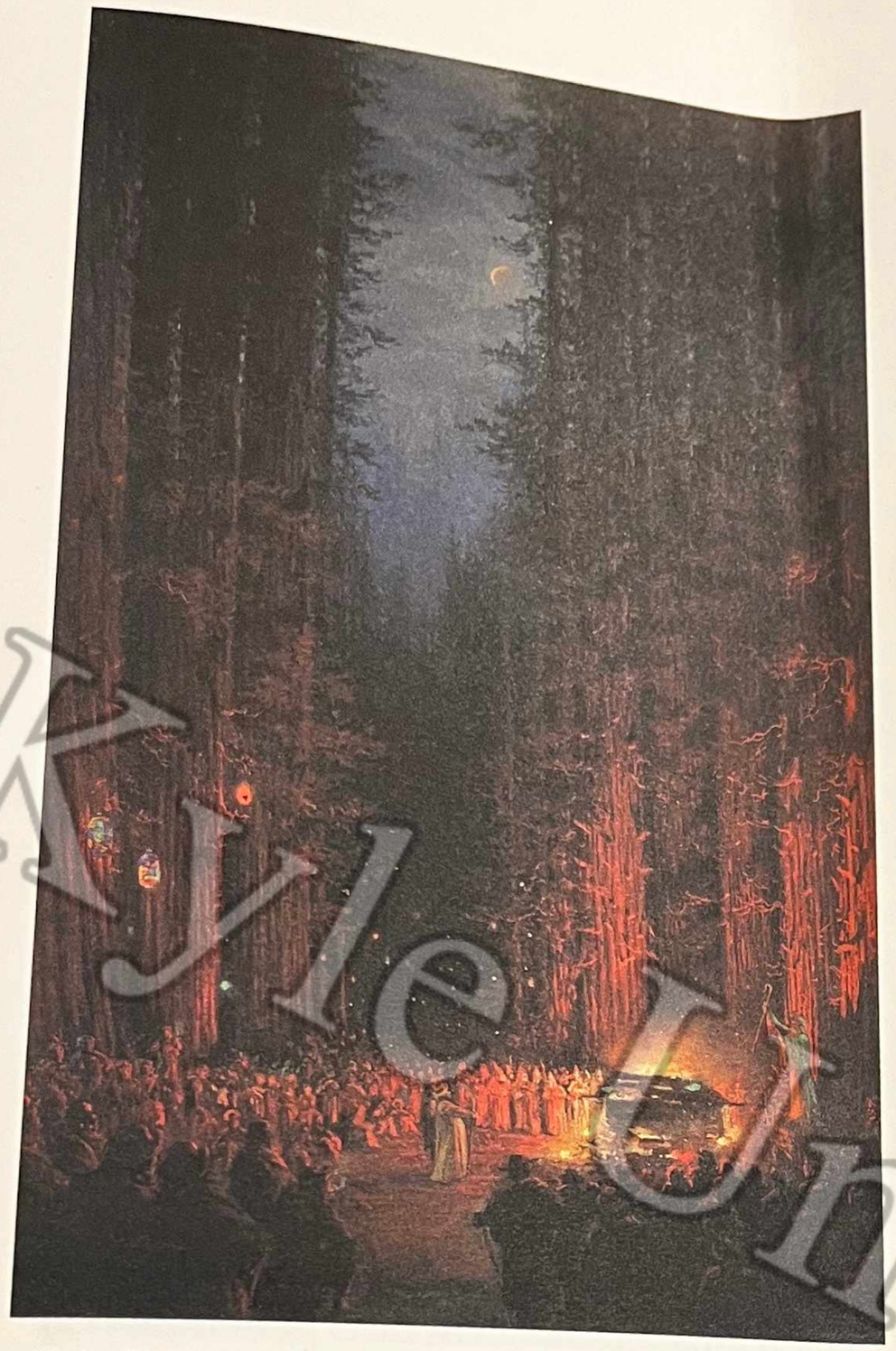
THE MIDSUMMER JINKS ERA (1880–1901)

For much of the period from 1880 to 1901, the Club's annual Midsummer Jinks was a brief, two-day/one-night escape to the woods. For its first decade, this annual sojourn comprised a High Jinks with papers read by members, songs, and poems more or less in the Club's nineteenth-century "Paper Jinks" mode, followed as late as midnight by a *Cremation of Care* procession with orations and burning of a funeral pyre and coffin containing fireworks that would explode as the coffin was consumed, followed in turn by a very late supper and a Low Jinks of humorous skits and songs. (Early Bohemians were a late-night crew.) A concert typically followed on Sunday morning before the return to the city.

Of the first *Cremation* in 1880 the *Annals* give a thorough account. While no explanation is provided for how Care has met his end, the High Priest does introduce the now-familiar themes of fellowship and release from care when he proclaims, "The gospel of Bohemia: LOVE ONE ANOTHER," and concludes:

> In the name of the Owl, that revered bird of Wisdom, I place on this coffin all the sins and sorrows of every member of our beloved organization, and, as High Priest, command that they be consigned to flames. And from the ashes may great joy ascend.

COVER: *The Owl Shrine at the* Cremation of Care, *2017. Photo by Skye Lininger.*



Jules Tavernier, Cremation of Care, *1881.*

This first ceremony also included other elements that became permanent features of the *Cremation*: a procession transporting the corpse of Care to a funeral pyre, musical accompaniment, special effects in the form of artificial lighting of the forest with limelight, and celebratory fireworks at the ceremony's conclusion.

Bohemians of today may glimpse scenes of the 1880 Encampment and *Cremation* by viewing the framed original cartoons by Joe Strong that hang on the wall opposite the north elevator on the City Clubhouse's third floor. Nor did it take long for the *Cremation* to acquire a mystique outside the Club. Jules Tavernier's handsome painting of an early *Cremation* was replicated in the May 1883 issue of *Harper's Magazine* as one of several illustrations accompanying an article on San Francisco. The author describes the Bohemian Club as the home of the city's "best intelligence" and advises that the Club's "grand festival of the year" is a High Jinks in the country, where "the ceremonies on this occasion are as wild and weird as the humorous invention of a couple of hundred bright intellects can make them." The Club holds two versions of this artwork, one at the entrance to the Presidents' Room and one next to the north elevator on the third floor.

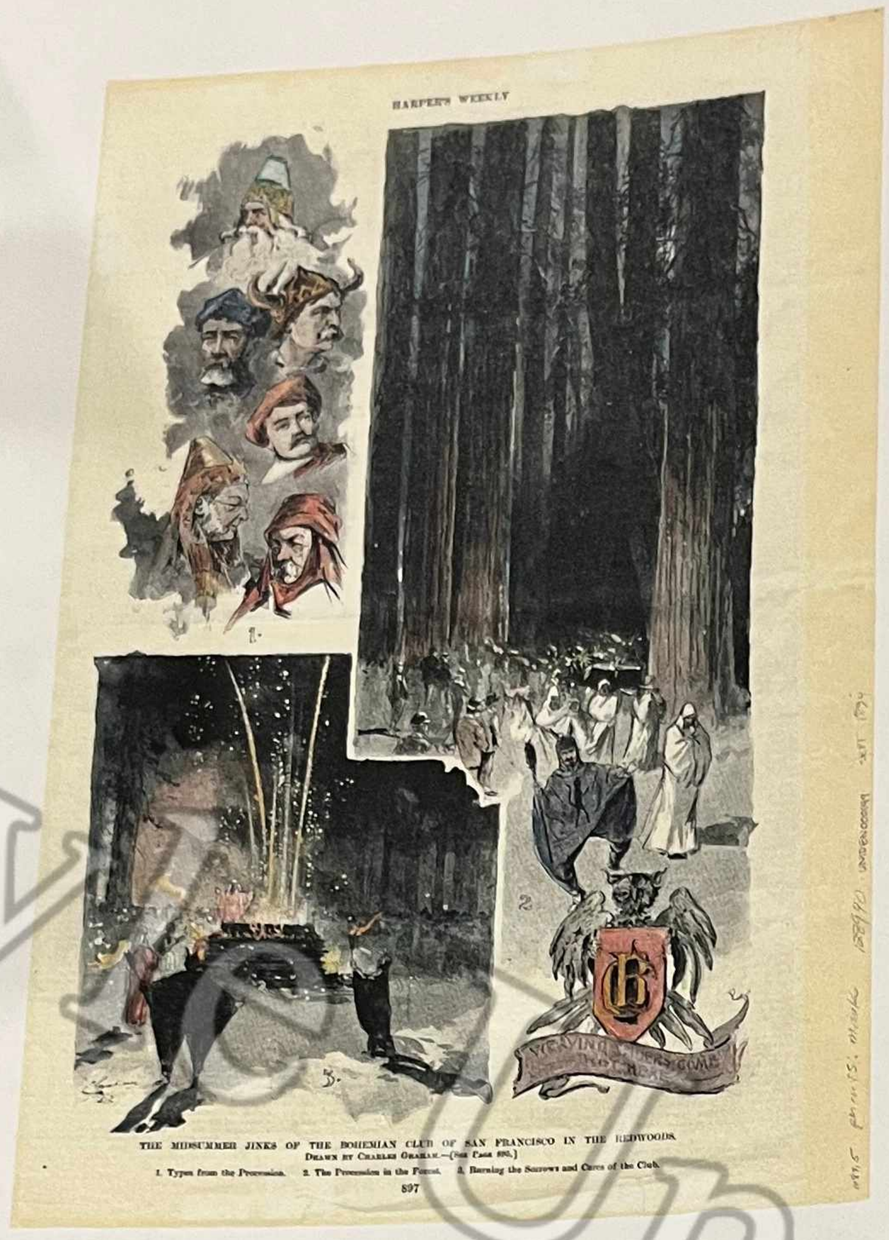
While Bohemians first reduced Care to ashes at the 1880 Encampment, one striking element of the ceremony, the High Priest, has an even earlier origin. George Bromley, who entered the Club in April 1873, anointed himself "Archbishop of Bohemia" later that same year for the purpose of conducting humorous initiation ceremonies of new members in the original Club rooms on Sacramento Street. These mock ceremonials featuring a stuffed owl, a flaming punch bowl, and various incantations were very well received, and Bromley established himself as one of the leading lights of early Bohemia. Recognizing his special role in Club life, the Club in 1876 formally recognized Bromley as "High Priest of Bohemia *in perpetuum*."

When the Club announced its third excursion to the woods in 1880, the invitation included the fateful words "Come! for our beloved High Priest, Father Bromley, will offer up new and singular mystic rites." Yet Bromley does not receive top billing for the idea of a *Cremation of Care*: the *Annals* tell us, "The idea [for the *Cremation*] originated in the fertile brain of Mr. Frederick Somers, and with the able assistance of Mr. Bromley, it took shape at this High Jinks." Except for a brief interregnum when he served as US envoy in Tienjin, China,



George Bromley "Archbishop of Bohemia."

Kyle Oster



"The Midsummer Jinks of the Bohemian Club of San Francisco in the Redwoods.
1. Types from the Procession.
2. The Procession in the Forest.
3. Burning the Sorrows and Cares of the Club."
HARPER'S WEEKLY, 1894

Bromley presided over every *Cremation* through 1908. In the spring of 1909, he was given a dinner by the Club but passed away on 30 June before the Encampment.

A lasting innovation to the *Cremation* ceremony came following 1893's "Druid" High Jinks when, for the first documented time, a Care figure interrupts the Cremation to proclaim Care's deathlessness, and a second vanquishing by means of fellowship is required to allow the ceremony to proceed. As the High Priest prepares to torch the pyre, Satan, played by Edward H. Hamilton, delivers "his celebrated Defense of Care, a harangue that for venom and malignity has never been equaled," according to the *Annals*. Satan ends:

> And think you, I shall lightly part with one so faithful? No! Never! Hence to your cities, to your brick and stone kennels and alleyways, to your hospital, pest house, and jail. Hence! Suffer and endure, for Care shall never die!

Various devils then attempt to bear Care's coffin away. But the Druid Priest, "unattended and alone, threw himself before the imps waving his torch in their very faces." Proclaiming the light of "Truth, Good Fellowship, and Brotherly Love" inspires him, the Priest defies Satan, declares Care must die, and sets fire to the pyre. Satan and his acolytes flee.

The 1895 Pan/"Death to Care" High Jinks brought Care himself into the action. This second of the so-called "hillside" Jinks, performed in Meeker's Grove on the hillside that is now the Grove Stage, featured a succession of tableaux in which Pan, Herne the Hunter, and various forest spirits battle and finally slay Care and imprison all his Miseries, namely, Grief, Death, Disease, Poverty, and Crime, ending in a triumphal procession led by a thirty-piece band down the hillside and on to the meadow for the *Cremation* proper. In creating the role of Care, Edward Hamilton again played the heavy; the *Annals* tell us that

> when he raised his draped arms and in those deep, awe-inspiring tones of which Mr. Hamilton was past-master, denounced mankind, he looked the part of an "ill-omened, nameless Thing."

Another tradition was also introduced in 1895: the *Annals* cite this as the first of many band-led *Cremation* processions down Kitchen Hill. The Dining Circle announcement of the death of Care with band procession down the hill eventually lapsed but was brought back for a reprise in the 2018 *Cremation of Care*.

The 1895 Midsummer High Jinks, together with the 1892 "Buddha," the 1893 "Druid," and the 1894 "Gypsy Camp" Jink, represent a trend

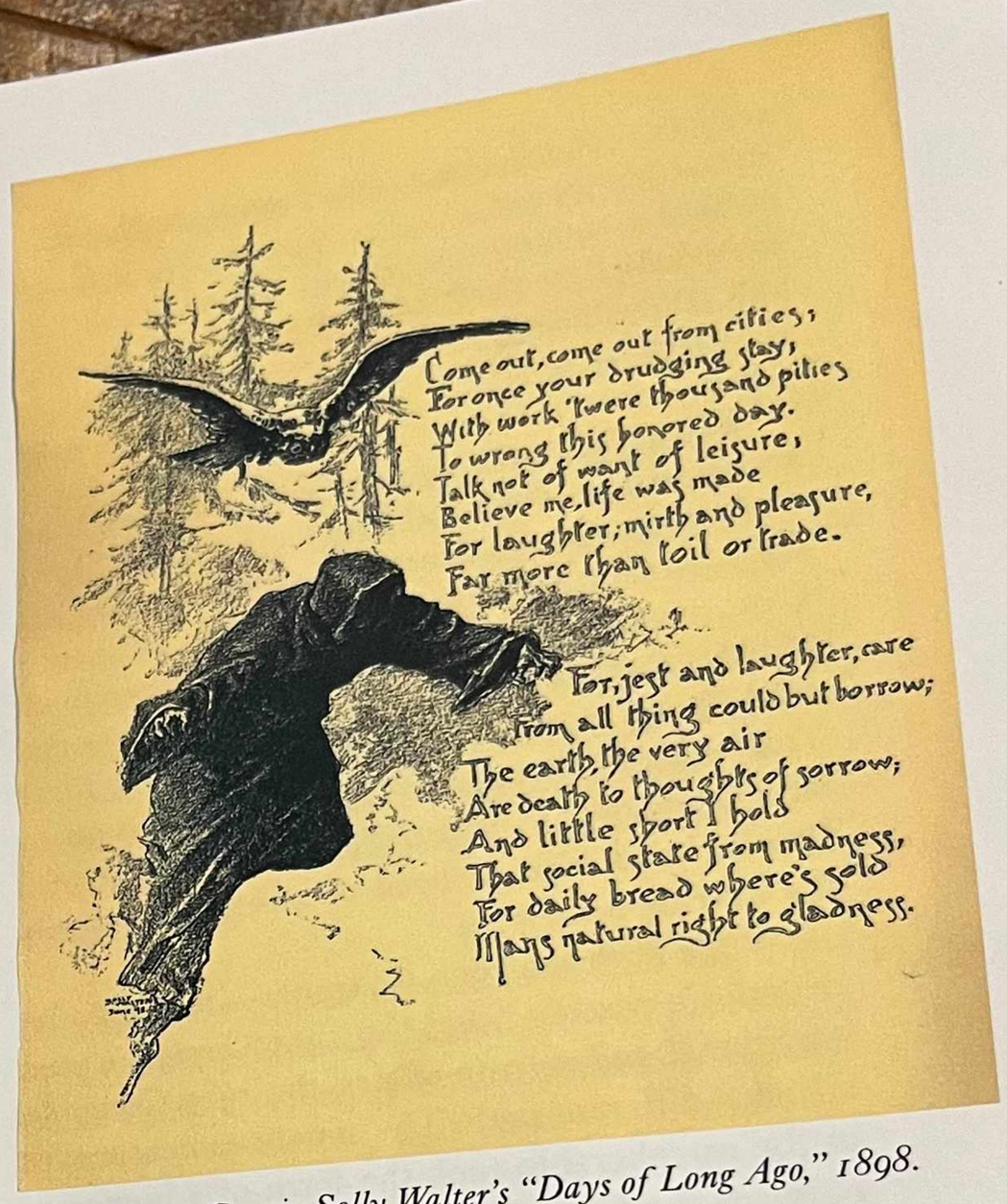
during the 1890s toward presenting a fully conceived play rather than a loose collection of individual performances with a common theme. These Jinks typically presented a contest with a Care figure in one form or another leading to Care's defeat, followed directly by a funeral procession by participants and audience to the site of the Cremation. A late supper and Low Jinks would then conclude the very full evening.

THE GROVE PLAY CREMATIONS (1902–1912)

The transition to Grove Play was consummated in 1902 with *The Man in the Forest* High Jinks, the first Midsummer High Jinks with book by one author and with music by one composer featuring songs and instrumental music fitted to the story.

A contest with Care continued as a regular but not invariable subject of the first ten or so Grove Plays. For example, the music from *The Man in the Forest* contains a "Theme of Care," and Care, played by Charles K. Field, author of the play, dies thanks to the courage of the hero and the Bohemian message he delivers. *The Hamadryads* of 1904 saw Apollo slay Meledon, the spirit of Care, while *The Quest of the Gorgon* (1905) featured the Gorgon as a "personification of evil and corroding Care," destined to die at the hand of Perseus. These scripts conveniently provided both a smooth segue to, and a corpse for, the Bromley-led *Cremation* ceremony that promptly followed the Grove Play.

The Owl and Care: A Spectacle (1906) provides an interesting break in the succession. The destruction of San Francisco in the earthquake and fire of 18 April forced a delay of the Grove Play to 1907. Charles Field came to the rescue with an expanded *Cremation* whose first section, performed on the Grove Stage, is on the one hand a precursor of the Cremation Plays of the following decade, and on the other hand foreshadows his 1923 script that became the received text of the *Cremation*. The Owl smites and slays insolent Care, who has invaded the Grove, to the consternation of a mixed band of woodland denizens and Bohemians. Care's body



Owl chasing Care in Solly Walter's "Days of Long Ago," 1898.

is removed to the cremation ground in the traditional procession. However, as the High Priest and his assistants prepare to cremate Care, his voice intrudes again from beyond a Dead Tree, mocking them. Then the Dead Tree, voiced by an actor different from Care, declaims, "And through my voice speaks the immortal Spirit of CARE":

> Ho, do you think with this poor ceremonial
> Me ye shall banish? In past years I humored your pitiful rites;
> This summer is marked for my own....
> Think of the City that was, and the stink of her ruins tomorrow,
> Years of depression and doubt, years of untouched desolation,
> This is the hope that ye have, this is the joy that awaits thee!
> Cease from this mummery, then, acknowledging me as your master;

Kyle Grover

Never mind ye escape, for my spirit shall haunt
thee forever.
(CARE laughs.)
So CARE speaks through me;
I am the DEAD TREE!
Answer who can!

Fortunately, the Living Tree, Sempervirens, answers to say the Dead Tree has told a lie: "Love will kindle the fire from your altar . . . and Care shall be banished forever." A youth representing Love sings a solo number and then applies a torch to the funeral pyre—the signal for fireworks and celebratory music. The twin devices of the Dead Tree and the Living Tree were to return in many later *Cremations* to voice the arguments of Care and Brotherhood without need of actors to personify the warring principles.

While both the 1909 *Cremation*—the first after Bromley's passing—and the 1911 *Cremation* were traditional and solemn affairs, the 1910 *Cremation* struck a different path. The announcement mailed to the membership took the form of a humorous obituary for Care, "one of our best-known members," and depicted Care transported in a Model-T hearse followed by torchbearers. The cast included an Undertaker and various He Devils, She Devils, It Devils (!), and Jesters in addition to a High Priest and an Acolyte. Bringing contemporary references and light comedy into the *Cremation* was one side of a debate over the basic concept of the Cremation that continued on and off for the next thirty years, especially in the 1930s.

The 1912 *Cremation* was the last to be performed following a Grove Play, which that year did not provide a slain Care for the funeral rites. Continuing the search for new takes on the *Cremation*, Father Time replaced Care as the foil who mocks human ideals and sentiment. But Father Time, abashed by the ardor and sincerity of the personage Eternal Youth, realizes he is the fool, not Bohemians, and repents and departs as the youth lights the funeral pyre. In place of a corpse, the cares of the assembled Bohemians were immolated.

THE CREMATION PLAY ERA (1913–1922)

In 1913, the *Cremation* was at last separated from the Grove Play and staged on the first weekend, with Low Jinks performed on the middle weekend, an ordering repeated in 1914. This new arrangement freed the Grove Play to develop in fresh directions without the encumbrance of a *Cremation* epilogue. However, the separation presented other challenges: there was no longer a preliminary action to explain the death of Care, and the *Cremation* would now impinge on a heretofore relaxed opening weekend.

The explanation of Care's death was determined at a Club luncheon on 2 June 1914, when the following "points" were "fixed" by Charles Field, then Club president, and fellow Club leaders J. W. Sheils, Frank P. Deering, Frank Mathieu, and S. Morse Stephens.

* Dinner audience informed of the presence of Care (*sometimes but not necessarily already slain*)
* Approach of procession from great distance, with Chopin funeral march for accompaniment
* Audience joins the procession to the Lake
* Colloquy, including President as High Priest and Dead and Living Trees
* Cremation

This formula, whereby the dinner audience is interrupted to be informed of Care's presence or capture or death, followed by a general procession to the site of the *Cremation*, returned in the Field era and served as the evening's framework for decades to come. Meanwhile, the question of when to stage the *Cremation* was resolved, at least for the next ten years, when the board determined, "at the behest of many members," that beginning in 1915 the *Cremation* should move from the opening weekend to the middle Saturday as a preliminary to the Low Jinks.

The Club's archives do not hold the script for the first stand-alone *Cremation* in 1913, but the 1914 Cremation Play solved the problem of the death of Care by allowing Care to sacrifice himself. Presented as a captive to the dinner audience,

where he scoffs at the Club president, Care is led away to the site of his cremation. Once there, and after considerable dialogue, Care says:

> Incorrigible children! To common sense you reply with sentiment. Well, I will humor you. You are all Marionettes, whose strings are pulled by Fate. From stern reality you find refuge in play-acting; from Care you seek relief in Love and Hope. Like children, you must end your play with noise and fire. Be it so. I, too, will play your game, for I, like you, am but a marionette, playing a part, and—the comedy is over.

At this cue, "the Band starts Gounod's *Funeral March of a Marionette*. After pirouetting on his platform, Care steps down and lays himself upon the bier. The torch-bearers carry the bier round the Lake in front of the spectators. At a dark corner the bier is set down, and the dummy taken up. It is laid upon the Funeral Pyre."

The remaining Cremation Plays to 1922 were equally surprising and inventive. In 1915, Care was cremated twice, once inside a burning cabin on the Grove Stage during the play and again in the *Cremation* ceremony proper. In 1916, Care was represented by a raven who is defeated by the Owl during the play, while in the *Cremation* proper an actor playing the Sonoma County coroner drives up in a Ford and tries to stop the ceremony for lack of a coroner's certificate. The text of the 1917 Cremation Play is not in the Club's archives, but the painting of the 1917 *Cremation* in the City Clubhouse reveals the priest and acolytes in Chinese costume, presumably to parallel that year's Grove Play, *The Land of Happiness*.

The 1918 Cremation Play replaced Care with Autocracy in a stirring ceremony that opened with the poem, "In Flanders fields the poppies blow / Among the crosses row on row. . . ." After recitations by four trees representing America's World War I allies—Belgium, England, France, and Italy—a colonial soldier lights his torch from the flame of Liberty and applies it to the funeral pyre of Autocracy.

The subsequent three Cremation Plays deploy Bacchus, god of wine, to comment on the arrival of Prohibition and the departure of alcohol from Club life. In 1919, when civil war and famine were widespread in central and eastern Europe, the High Priest says:

> This night we face disaster. Care has grown apace, waxing fat upon the very husks of war and pestilence and famine. Like a torpid vulture, he has grown monstrous and sleek and invincible upon the blood-red spoils of carnage; with wings outstretched he hides the pallid moon. What shall we do now to claim our heritage of yearly immunity from his foul presence? What weapons shall we raise against him?

Bacchus is then discovered to have slain Care, but to have been grievously wounded in the process.

In 1920, Bacchus is now reported as himself slain (by Prohibition), and Care, though imprisoned in a cell, appears untouchable until the Spirit of Bohemia provides the flame Good Fellowship requires to apply to the cell, and Care, shrieking, is burned alive. In the 1921 Cremation Play co-written by Charles Field and Stewart White, Care speaks from his funeral pyre, which the High Priest and his acolyte have failed to set ablaze for a lack of the simplicity and modesty of Bohemia's early years. Care warns if he is not burned by the cleansing fire:

> I must go forth a spirit of unmixed evil. And woe to me—and to you! One thing you might have done: called on your god with humble and contrite heart. Yet even had that been in vain, Bacchus is the only god you know. And Bacchus is no more.

The Spirit of Bohemia rises to the occasion once more and empowers Tradition to light the pyre, and Care is consumed.

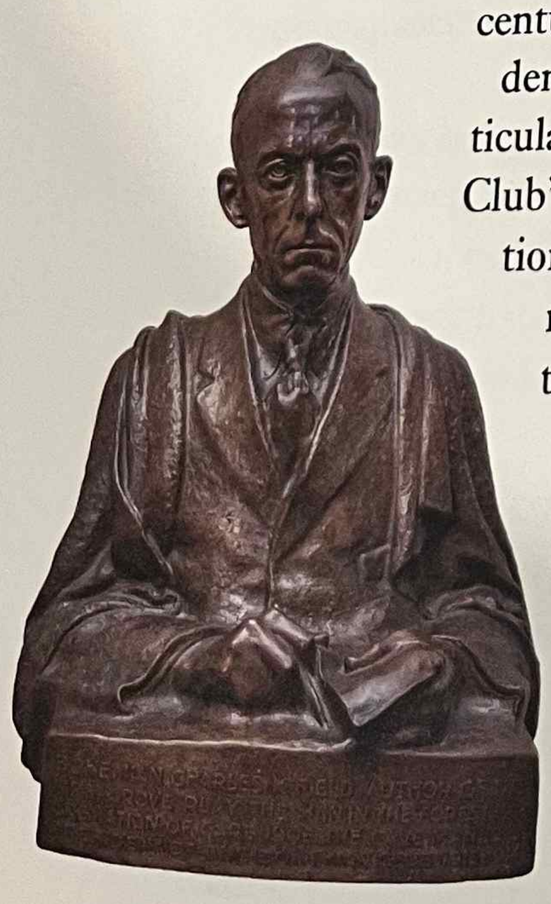
The final stand-alone Cremation Play (1922) is described as "an account of the manner in which the perverse and annoying creature DULL CARE

was apprehended and vanquished by his gracious majesty King Charles IV of the kingdom of Bohemia in the year 1357 A.D." In the finest medieval fashion, Care was bound to a post and burned at the stake.

Like the other Cremation Plays since 1915, the 1922 Cremation Play was staged on the middle Saturday before the Low Jinks. The script is thirty-three pages, with music provided by the Bohemian Club Orchestra and Grove Organ. When the production is combined with the Low Jinks that followed, one imagines a very long evening. Not surprisingly, the Club's annual report for 1921–1922 remarks that "the *Cremation of Care* ceremonies are becoming much too elaborate; almost competing with the Grove Plays, and, therefore, steps are being taken to carry the *Cremation of Care* back to the old traditional ideas and eloquent simplicity."

THE CHARLES K. FIELD ERA

Those "steps" included assigning Charles Field the task of writing a dignified, permanent, and short *Cremation* rite that could be repeated every year. Field (1873–1948), for whom Field Circle is named, was a journalist, poet, editor of *Sunset* magazine, and early radio personality under the name "Cheerio." A prominent figure in the Bohemian Club in the first four decades of the last century, Field served as Club president in 1913–1914. His vision (articulated in a letter preserved in the Club's archives) was for the Cremation "rite," as he called it, to represent the Club's commitment to tradition not only in subject matter but also in its being repeated each year, while the Low Jinks and Grove Play represented the Club's commitment to creativity. In calling the ceremony a rite, Field declared that its aim was to make attendees feel like participants in the proceedings rather than spectators—in contrast, again, with the Low Jinks and Grove Play. To that end, Field employed certain elements of church services designed to include the audience, among them a communal procession, a "collect" to commence the ceremony, an anthem, and congregational responses. Defeating Care would seem a triumph of the community, and the *Cremation* thereby serve as a group initiation into the untroubled and Edenic world of the Encampment.



Charles K. Field.

The very short text of 1923 takes its elevated language largely from early Grove Plays (with a few biblical echoes), yet, in a surprising miscalculation, does not feature a mocking Care who interrupts the ceremony. This omission was quickly remedied in the 1924 script, which restores the Dead Tree and the Voice of Care, albeit for only one short "Fools, fools, fools!" speech. Later *Cremation* scripts, by Field and by others, would give Care a more prominent role. The brevity of Field's original script was no doubt deliberate, given that the 1923 and 1924 *Cremations* were still performed on the middle Saturday in advance of the Low Jinks.

Field's text also dispensed with actors playing Care. Rather, Care speaks through the Dead Tree until silenced by the High Priest, who then calls upon the Hamadryad, as an "indwelling spirit of the Grove," "to give the word, that fire may have its will of Care." The Hamadryad then sings "Beauty and strength and peace," as in the 1924 to 1926 *Cremations*, whereupon the pyre is lit by the High Priest. The concept that the Grove itself, represented by the Hamadryad, enables the defeat of Care reflects an early conceit (now sometimes in the background) that, just as Bohemians preserved the Grove from destruction, the Grove in turn protects its caretakers in a mutually sheltering relationship. However, the role of the Hamadryad in directly enabling Care's immolation was made superfluous in 1929 by installing the Lamp of Fellowship from which the flame that burns Care is drawn, and in the years since, the Hamadryad most often appears at other junctures in the performance.



Cremation of Care *at the Owl Shrine, 1925.*

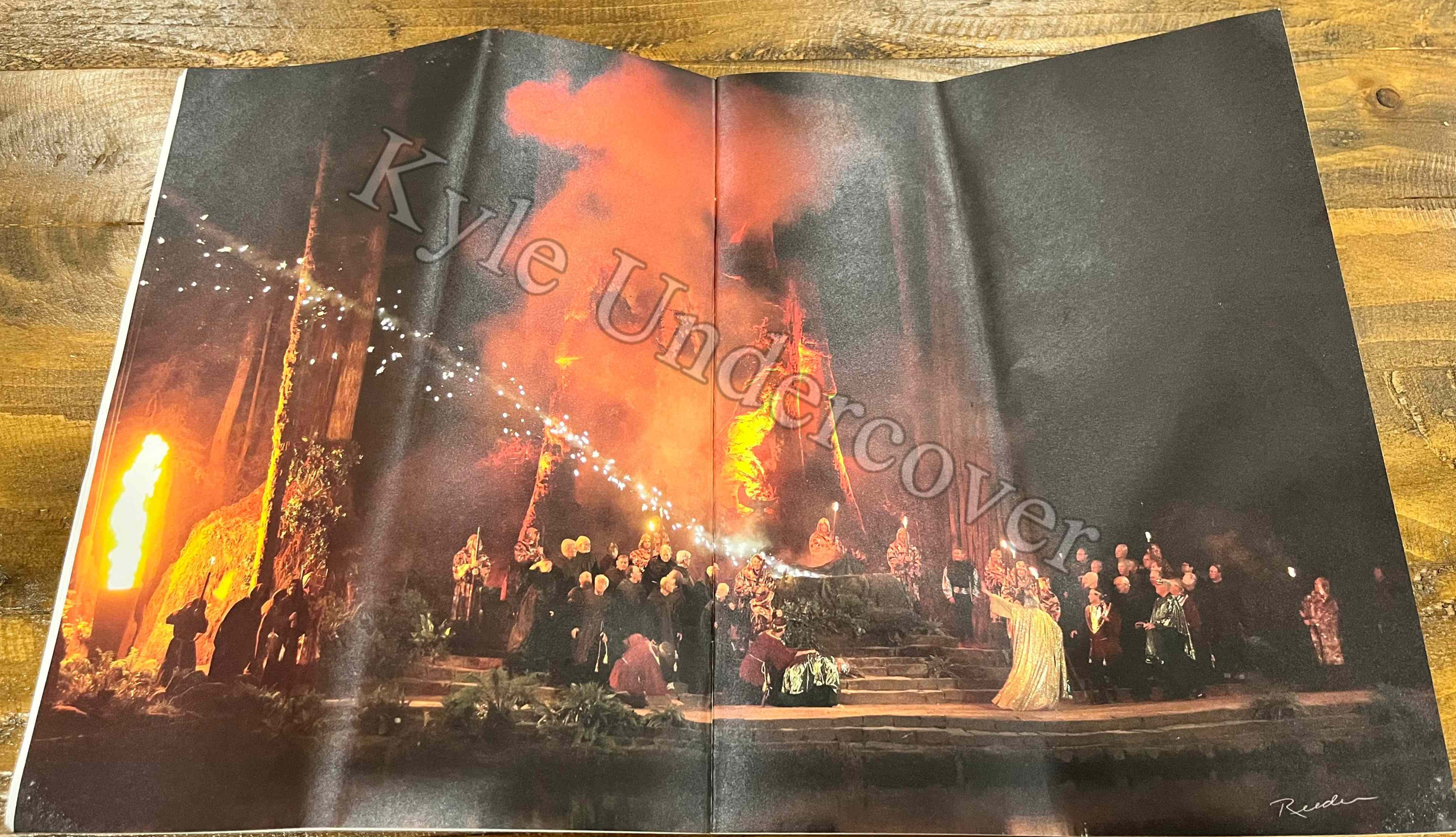
The Hamadryad's shifting role illustrates a peculiar but valuable advantage to Field's concept of the Cremation as a "rite," rather than as a play, which is just this flexibility that writers and directors have utilized to reorder and reinvigorate the script each year. As long as there is a procession, a ferrying of Care's corpse, a momentary but unsuccessful interruption by Care, and an immolation, Field's concept affords considerable freedom for welcoming new speeches, songs, music, and staging concepts, or for reassigning traditional lines or music to other locations or uses in the performance.

Along with Field's new text, two other innovations were implemented in 1923: creating a permanent lake of fresh water to provide a more handsome physical setting for the ceremony, and ferrying Care's corpse by a silent boatman to the strains of a haunting barcarolle, always one of the most inspired moments of the *Cremation*.

The remaining years of the 1920s saw further development of the *Cremation* both as a high point in the Club's year and as a defining statement of the Club's purpose and ethos. In 1925, the *Cremation* was moved to the first Saturday as the featured event of the opening weekend for the first time since 1914, where it has remained ever since. To effect further Field's wish that the *Cremation* evening celebrate Club tradition, the ceremony was coupled with a dinner in honor of the Old Guard in the Dining Circle. The Old Guard dinner in 1928

FOLLOWING: *Milt Reeder,* I Spit on Your Fire!


ndreds of
Favorites
our most timeless styles –
best-ever denim collection.
perfect pair for everyone.


Kyle Undercover

Kyle Undercover.

Kyle Undercover

Kyle Upstairs
Undercover

Kyle Cooper

Undercover

Reeder

celebrating the four surviving members who attended the first Encampment of 1878 was a particular success, while the *Cremation* text was again adjusted. In 1929, to observe the fiftieth annual *Cremation* since 1880, the Club rebuilt and redecorated as a permanent stage for the *Cremation* the commanding Owl Shrine with its Lamp of Memory (later renamed the Lamp of Fellowship). And in 1930 the Club celebrated the *Cremation*'s fiftieth anniversary (and fifty-first performance) with a handsome program that included a brief history and a (once again) revised script.

Surprisingly, or possibly not, the decade of the 1930s proved to be one of pushback against the new *Cremation*, as Club members came to terms with its solemnity and lack of humor. The 1932 production, whose script unfortunately is lost to the Club, was not well received. Jinks Committee minutes of the very next day contain the following critique:

> That it was static, lacking in action, and monotonous in color. That the music, which was incidental, delayed the performance. That the scheme should be revised and the ceremony rewritten, either as a subdued ritual or as a wild celebration.

Meanwhile, the Steward reported the following "technical defects":

> That the Voice of Care should not come crashing down the hill with a flashlight immediately after speaking; that the action should be more carefully rehearsed and better timed, so that such cues as the boat cue and the horn solo would come in their proper places; that the torches were lighted too early and were too conspicuous. There was far too much noise from the Orchestra and Chorus as well as from participants.

One may conjecture that either the winding down of Prohibition or the impact of the Great Depression, or both, contributed to that lackluster performance. In any case, the result was a series of *Cremations* from 1933 to 1938 in which other Bohemians revised the Field script, but with limited success: the Jinks Committee minutes following the 1937 *Cremation* are in the same vein as the 1932 critique and include a suggestion: "that the approach should not be one of solemnity but of jollification; or perhaps of solemnity burlesqued."

The pendulum swung back to Charles Field in 1939. His nephew Palmer Field, production manager for the 1935 to 1938 *Cremations*, was named director, and Charles, then sixty-five, reworked his 1923 script for Palmer. In a letter to Palmer, Charles acknowledged the criticisms received: "This [1939] script embodies my basic text, as given in 1923, with the omission of the Oration and the Audience singing, both of which elements have been consistently opposed by critics of the Ritual."

Field further conceded that Jimmy Garthwaite, author of the 1938 *Cremation*, was on to something by giving Care a somewhat bigger and more threatening role, including the memorable line "Ye priests and fools, I spit upon your fire!" which Field retained, to the great pleasure of future *Cremation* audiences. The revised Field script of 1939 evidently was found satisfactory, as the Club archives indicate that Palmer Field used the 1939 script without changes in directing both the 1940 and the 1941 *Cremations*.

THE WAR YEARS (1942–1945)

For 1942, the first of the World War II years, the *Cremation* was moved to the middle Friday and not preceded by an Old Guard dinner, as the Encampment was reduced in scope by the demands of the war. For the 1943 to 1945 Encampments, the board of directors canceled all formal Grove productions; only informal Campfire Circle performances were allowed. That did not stop a few determined Bohemians from staging three wartime *Cremations*, as the following unsigned letter in the Club archives attests.

> Also re. 1943-44-45— I resent werry [*sic*] much your line that "A few words of the script

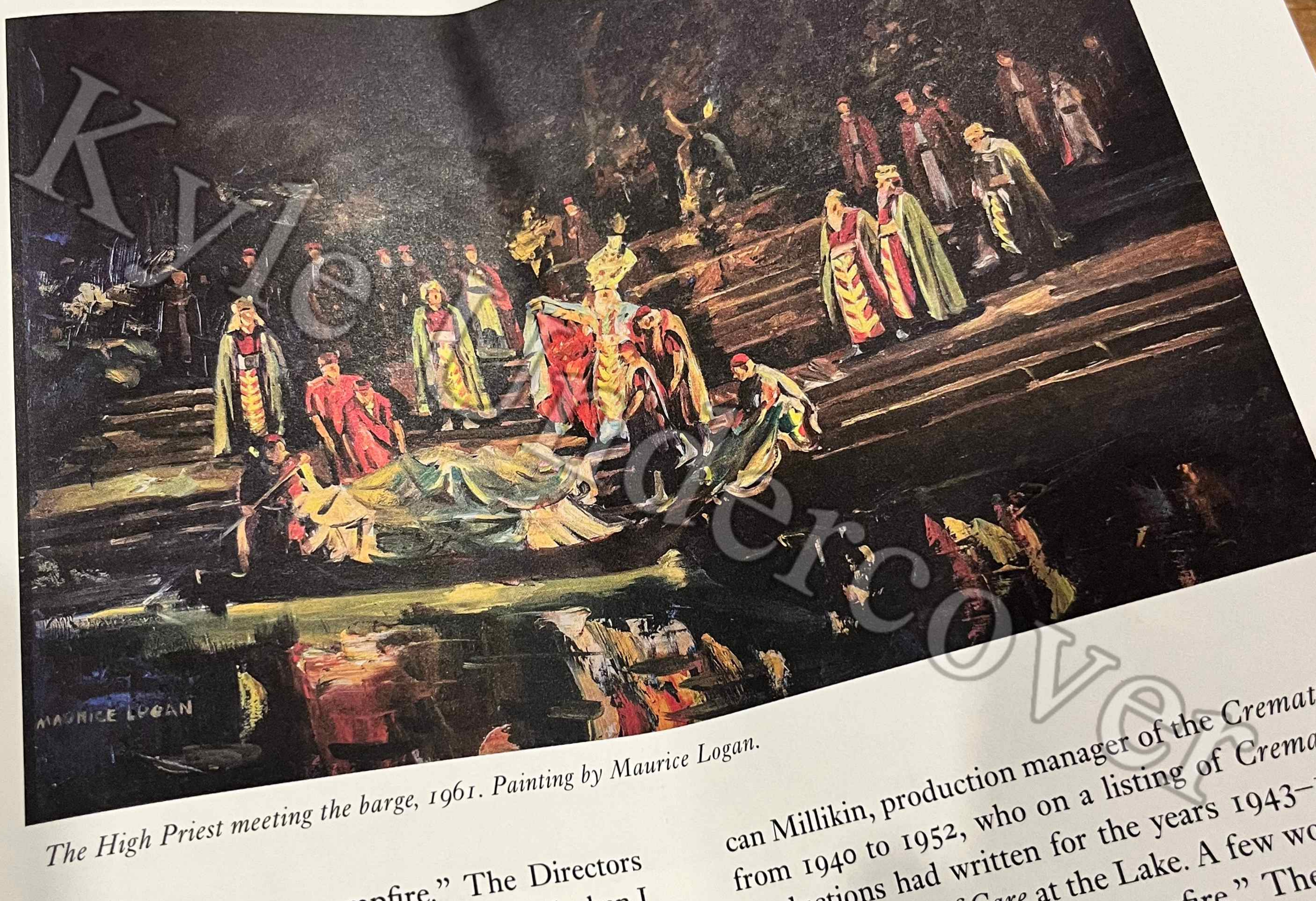


The High Priest meeting the barge, 1961. Painting by Maurice Logan.

were read at the campfire." The Directors said, "No formal entertainment" and when I went before them to plead for no break in the Cremation ceremony they turned me down cold and even forbade us putting on one. But Fred Pabst and I put one on just the same. The High Priest was "The Owl" done by Jazz Weise with Otey Marston as Care and we had a procession and burned the coffin and litter in the campfire. Somewhere I have the script which I wrote and it was a hell of a lot more than "just a few words."

The next year, Bill Bacon was the High Priest and Ed Arnold was Care. In 1945, when Bill was president, Charlie Field acted as Sire, with M. E. Harlan as Care.

The recipient of this letter is presumably Duncan Millikin, production manager of the *Cremation* from 1940 to 1952, who on a listing of *Cremation* productions had written for the years 1943–1945: "No *Cremation of Care* at the Lake. A few words of the script were read at the campfire." The clever script for 1943 survives in the Club archives and, while short, was indeed more than just a few words. It may well be the last time extensive humor was essayed in a *Cremation* script: Care is angry that his Cremation is reportedly canceled and among other grievances complains, "I spend three hundred and sixty-four days in the year warming people's asses all over the world and I come out here one night a year to get mine warmed and you give me the brush-off." The 1943 production also added an entirely new cause of death to the list of the ill-omened One's many exits: Care was dispatched by an off-stage gunshot.



The High Priest meeting the barge, 1961. Painting by Maurice Logan.

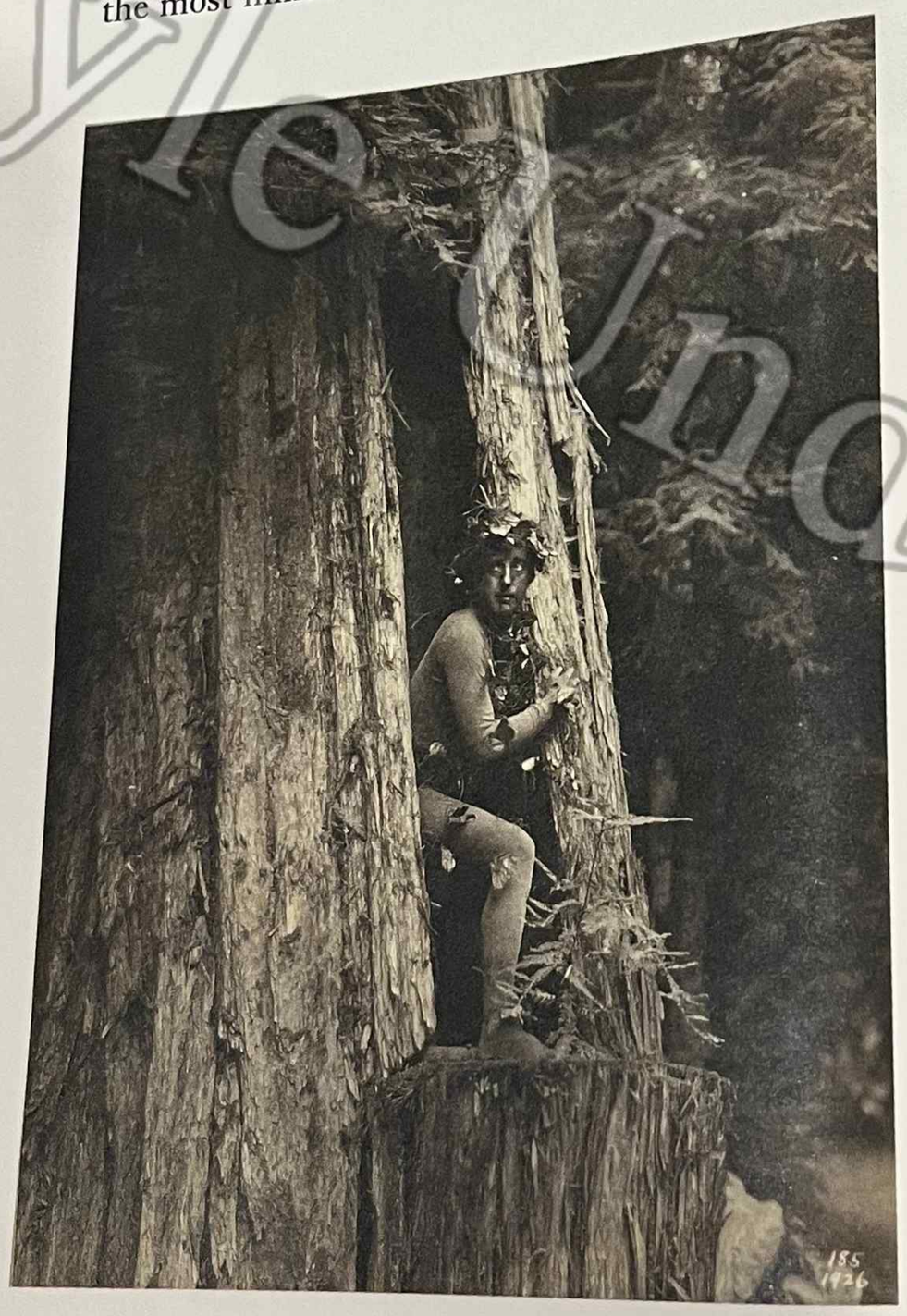
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THE POSTWAR YEARS: A RECEIVED TEXT OR A GIVING TRADITION?

Following the war, Palmer Field continued directing or co-directing the *Cremation* every year to 1953, and then off and on until well into the 1960s. For the 1953 production, the Club published a pamphlet by Palmer entitled *The Cremation of Care: A History Exhumed and Dusted Off*. It includes, in addition to a brief history, the script of the 1953 production. The 1953 script is identical to Charles Field's 1939 text in almost every line and stage direction, the primary differences being the absence in 1953 of an audience call-and-response sequence in the Dining Circle after Care's demise is announced and the omission of choristers singing certain lines in the 1939 *Cremation* that were spoken in the 1953 production.

This 1939/1953 script, performed with only the most minor changes over a fifteen-year period (with the exception of the war years), might therefore be regarded as, if not the ur-text, at least the received text of the *Cremation*. Yet directors of the seventy productions since 1953 have tweaked it, rearranged it, and adjusted it to their current moment, drawing for source material on the library of early Grove Plays with a Care theme, the Cremation Plays, and the non-Field *Cremation* scripts of the 1930s, as well as by making their own original contributions.



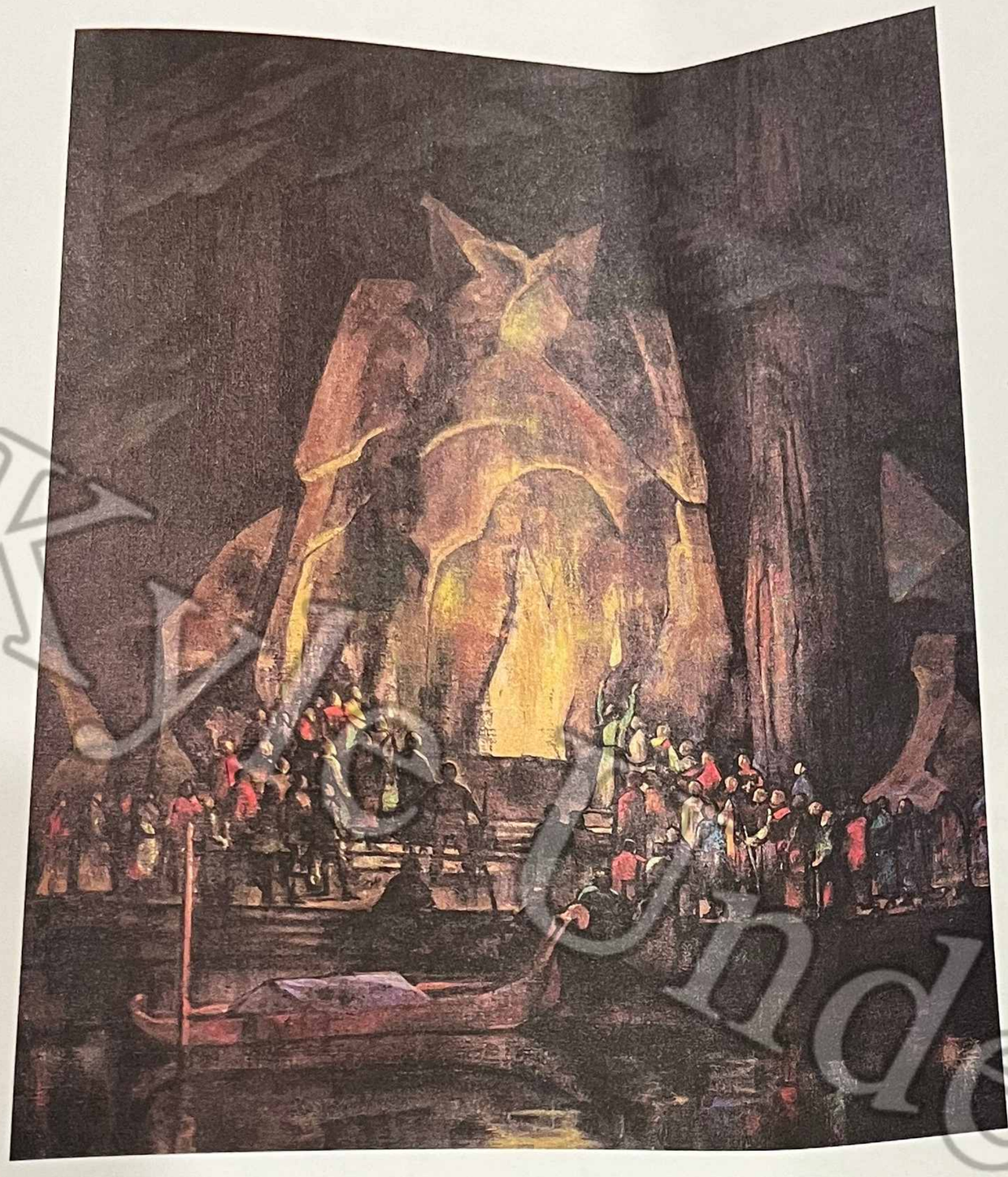
Austin Sperry as Hamadryad, 1926.

The 2020 through 2023 *Cremations* demonstrate, each in their own way, the vitality of the *Cremation* tradition. Due to space constraints, they will serve to represent the inventiveness that may be found in all of the *Cremations* since 1953.

While the 2020 Encampment was canceled due to the Covid pandemic, many Bohemians did visit the Grove in July. As in the World War II years, a group of Bohemians—led by Greg Cheng, Patrick Martin, and Don Rich—held a *Cremation of Care* on the Owl Stage of their own accord to maintain the annual tradition. Using a simplified version of the original 1923 Charles Field script, they impaled a sheet of paper representing their cares and set it ablaze to the following words spoken by the High Priest:

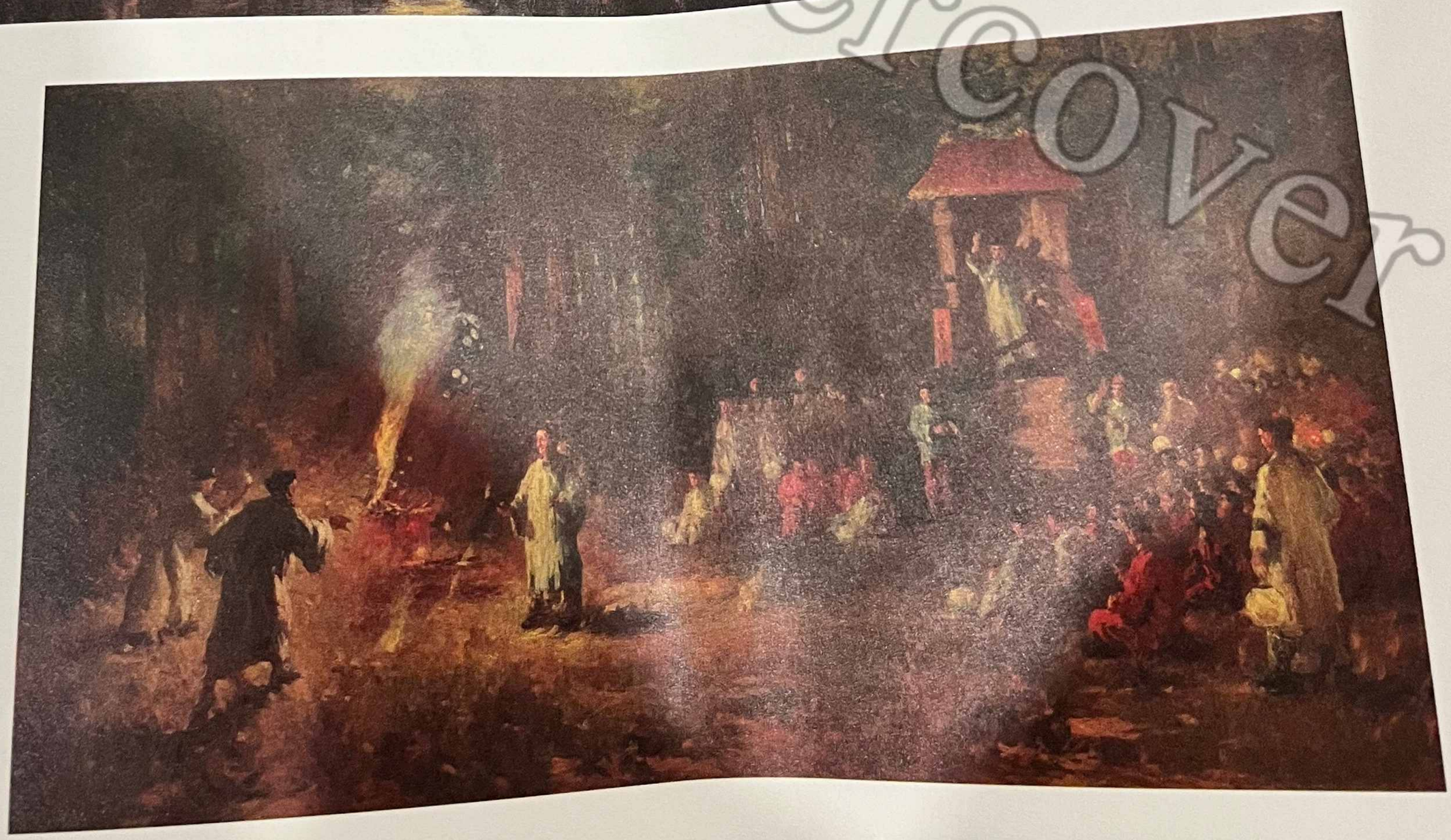
> Begone, Dull Care—we banish thee from our forest home! Beneath these fragrant boughs in Bohemia's sylvan redwood Grove, and with every moment that we dwell in fellowship, we are set free! All hail fellowship's eternal flame!!
>
> Hail, Bohemians! Lift up your hearts, for lo, Dull Care is SLAIN!

In 2021, the *Cremation* was performed twice, once in each of two abbreviated Encampments, to keep attendance moderate at any one time due to the pandemic. Director Tom Cooke and assistant director Ken Baggott chose lines for no fewer than five Hamadryads from the 1904 Grove Play, *The Hamadryads*, together with significant perspective and dialogue from the 1906 and 1907 Grove Plays, *The Owl and Care* and *The Triumph of Bohemia*, as

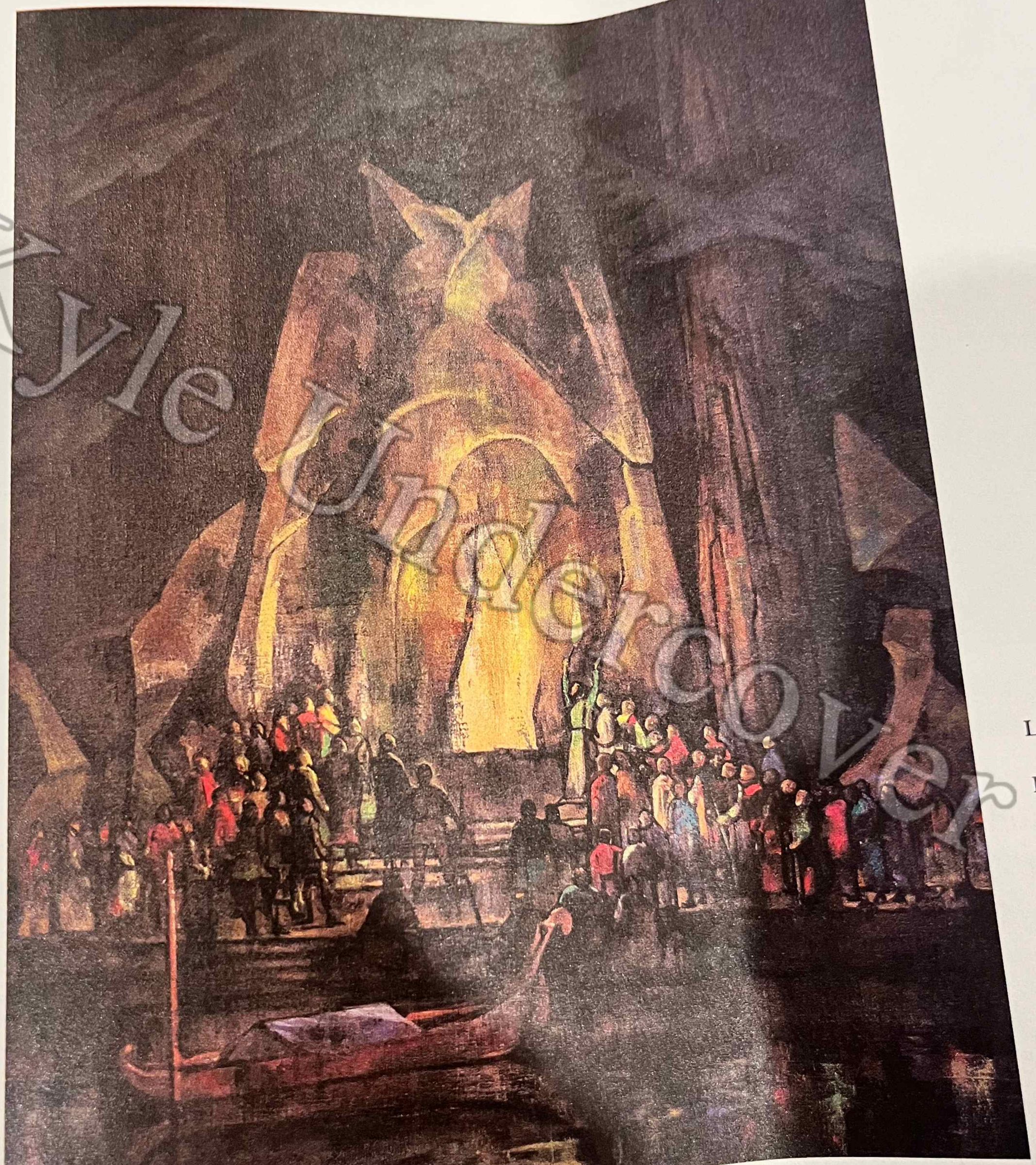


LEFT: *John Falter,* Cremation of Care, *n.d.*

BELOW: *John Stanton's portrayal of the 1917* Cremation, *costumed to complement the 1917 Grove Play,* The Land of Happiness.



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Rene Weaver, Cremation Procession, *1958.*

well as Charles K. Field's 1933 and Wilbur Hall's 1934 *Cremation* scripts.

The action begins as the Hamadryads rouse themselves from slumber to aid the Bohemians, returned from a two-year absence, in defending themselves from Care, who has followed them. Highlighting the ordeal of the pandemic, the High Priest confesses to the Owl that he is too weary to confront Care. Care replies that, indeed, he is indestructible. The assistant priests encourage the High Priest to call upon the spirits of the Grove for help. The Hamadryads respond with a rendition of "Eden's Garden," assistance in building the funeral pyre, and an invocation of the Owl and the spirit of Bohemia. In a display of fellowship between Bohemians and the indwelling spirits of the Grove, the Hamadryads also lead the audience in Charles Field's beloved call-and-response verses. Care is thereby slain through the joint efforts of the spirits of the Grove and the assembled Bohemians, a reminder to Bohemians that, just as they preserve the Grove, the Grove in turn shelters them.

The 2022 *Cremation of Care* was noteworthy on several counts. Laurence Hobgood provided five original musical numbers, while Dave Richanbach's laser light show made Bohemians forget that *Cremation*'s traditional fireworks are no longer permitted, for safety reasons. Steve Pickford adapted the script and directed. Steve's vision featured a father and son arousing Care's menacing growl as they walk along River Road when the son dares to mention meeting a possible business connection in the Grove, giving his father a chance to tell him such considerations are unimportant here. Matt Eakle as a flute-playing Wood Sprite appeared three times to advance the story line while representing the forest creatures of the Grove. And in a return to the early Charles Field script, the Hamadryad, representing the indwelling Spirit of the Grove, is the immediate catalyst for burning Care when he hands an unlit torch to the High Priest and enjoins him to "Bring Fire, that it burn away the sorrows of yesterday."

The 2023 *Cremation of Care* will mark a triple centennial, as the Lake, the Owl Shrine, and the Charles K. Field text of the *Cremation* text all complete their one hundredth year. Written and directed by Kevin Kress, the 2023 *Cremation* will feature a device not often seen in recent years: Care will present himself in person to lead his disciples,

Kyle Uhler

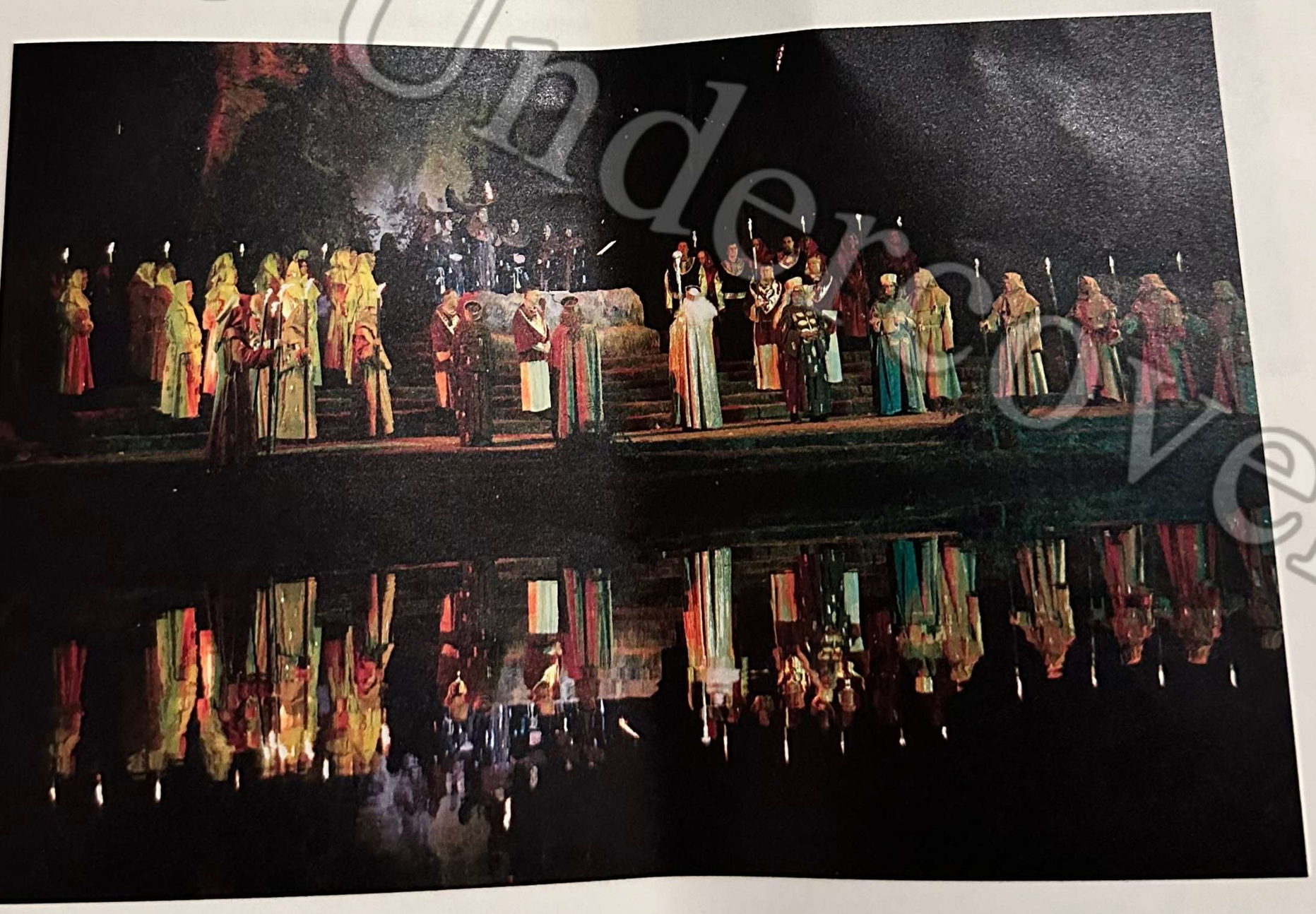
the seven deadly sins, in battle with the High Priest and his forest creatures. The action of the 2023 *Cremation* will revive echoes of 1895's "Death to Care" Jinks when Care and his companions Grief, Death, Disease, Poverty, and Crime were met in battle by Pan and his woodland followers.

In a more contemporary touch, the look of 2023's *Cremation* will remind its audience of a certain famous movie series, while a novel end to Care's participation in the 2023 Encampment should prove to be a highlight of the production.

Such demonstrations as these recent performances of the richness and adaptability of the Cremation tradition may make it more appropriate and helpful to think of the Cremation rite, not as a received text with a fixed message, but as a receiving text, or, better, a giving tradition that accommodates the moment while appearing timeless, whether the year is 1880, 1923, or 2023.

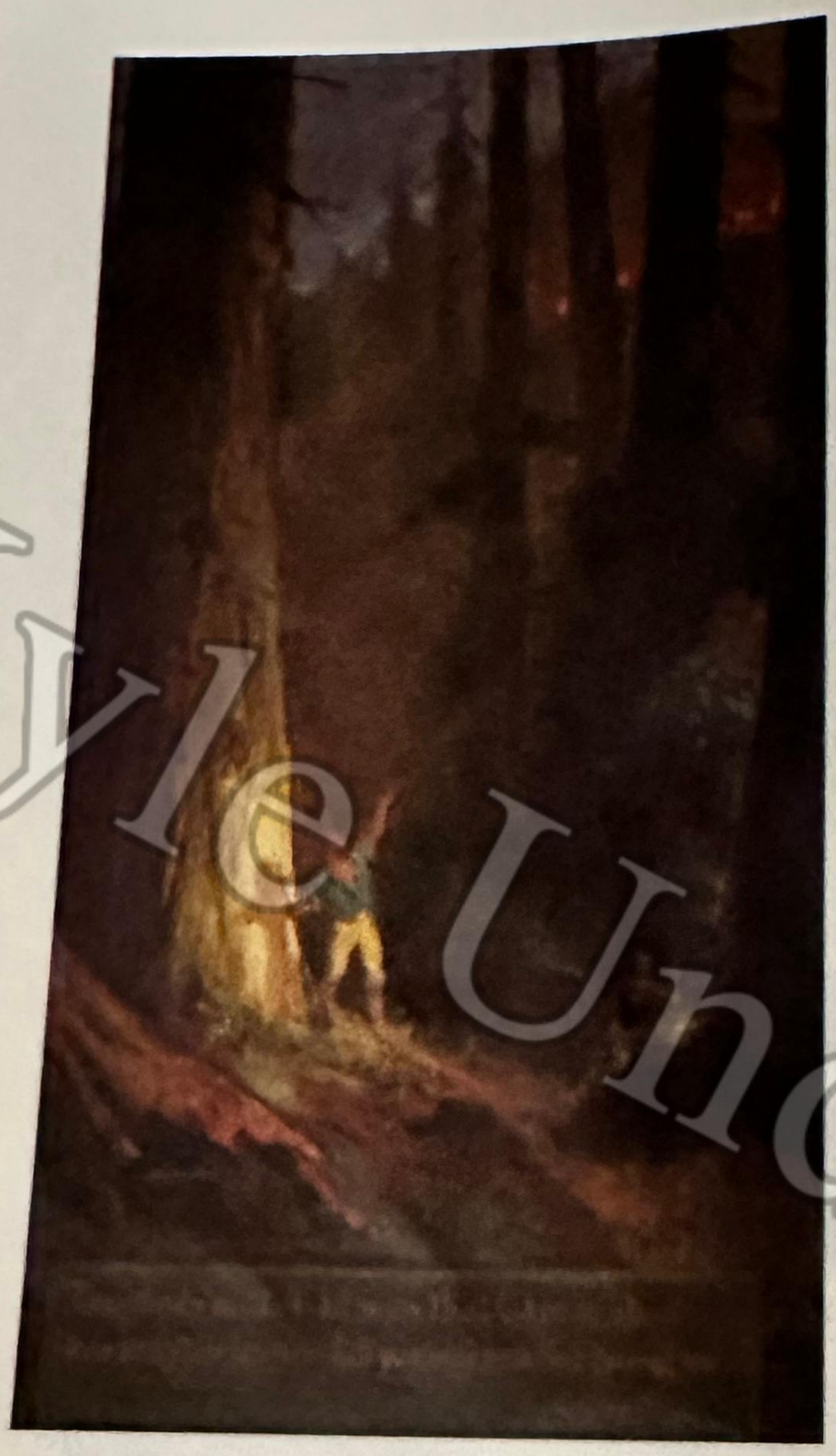
CODA: THE ART OF *CREMATION*

In addition to its textual, musical, and performance treasures, *Cremation*'s legacy includes outstanding works of art. Starting at the lowest level of the Clubhouse in the Jinks Theater lobby, Rene Weaver's large and elegant 1958 painting of a *Cremation* procession features trees, chorus, and road reflected in the Lake in a masterful double image. Ascending one floor to the Red Room, on the west wall hangs a handsome painting of the 1913 *Cremation*, the first to be separated from the Grove Play and staged on the opening weekend. In what is almost certainly the inaugural use of a Messenger figure, a forester on the hillside announces the death of Care to the Dining Circle below. The glow of torches from a procession in the trees above indicates the descending funeral procession. The fading script below the painting reads:



Closing scene of Cremation of Care, *2015.*

Kyle Under Cover



Announcement of Care's death at the first stand-alone Cremation, *1913. Painting by Gordon Coutts.*

They bade me tell all men that Care is slain.
Hearken! Afar upon the hill you may hear
their funeral music.

The first-floor arcade includes a brilliant photo by Milt Reeder showing the moment when Care extinguishes the first inadequate fire (because it was not kindled by fellowship) applied to his bier through a spectacular special effect.

Whether by design or by accident, several of the best *Cremation*-related artworks are grouped for our convenience when we take the south staircase to visit the Library or the Main Dining Room. Start at the entrance to the Presidents' Room, where the Jules Tavernier painting of an early *Cremation* reproduced in *Harper's Magazine* in 1883 hangs on the wall to your left. Then proceed up the stairs to the second floor. On your right, you will see paintings depicting two *Cremations*, one of the 1917 *Cremation* and one 1961 work by Maurice Logan, as well as a carved memorial to Will Irwin memorializing his enduring lines from the 1904 Grove Play, *The Hamadryads*, and later incorporated by Charles Field into his script for the *Cremation of Care*.

When you emerge on the second-floor landing, you will find yourself in the company of two bronze busts, one of George Bromley and the other of Charles K. Field, the two fathers of the *Cremation*, whose understanding of the power of fellowship to defeat Care and whose ability to convey that insight dramatically continues to enrich our Club even after more than 140 years.



Memorial to Will Irwin including lines from his 1904 Grove Play, The Hamadryads.

Kyle Unofficial Cover

Shallow Waters

A Not-So-Deep Dive into the Origins of the Lake on Its Centennial

PETER VESTAL

CHARLES FIELD'S 1923 reworking of the *Cremation of Care* presented an opportunity to reimagine its venue. Field proposed installing a "mirror pool" at the meadow where the Cremation had occurred since separating from the Grove Play a few years before. Why interpose a large water feature between stage and audience? The available record does not explicitly reveal the wellspring of Field's aquatic vision, so we may indulge in some good old-fashioned speculation.

In the decades after acquiring Meeker's Grove in 1900, energetic Bohemians set about transforming their wilderness retreat into a more park-like setting. The Eurocentric aesthetic of landscape design that informed their choices included the use of artificial bodies of water such as fountains, pools, ponds, and waterways. Early descriptions of the meadow indicate it was prone to seasonal ponding, and certain pre-1923 maps of the Grove rather generously suggest the presence of a "Lake." Field may have thought to leverage this issue into a distinctive, permanent water feature.

Field's concept of a reflective pool also evoked a memorable earlier event. The Club's 1879 Midsummer High Jinks, its first in the Russian River area, included a bonfire that—according to the *Annals*—the artist Jules Tavernier built behind a stream's cascade, "thus illuminating the falling water with great splendor."

Adding a large water feature created a powerfully dramatic means for delivering Care's effigy to the tender mercies of the High Priest. Field touched on this point in his description of the Cremation many years later.

> Certain elements in the Ritual have a significance deeper than may appear to casual attention. It has been sought to introduce what might be called "fundamentals," elements to which the ordinary run of members would respond, perhaps unconsciously, because of familiarity through a background of early association or merely because of reiteration through the years, as liturgies become endeared even to those who may not remain faithful to their intent. For example: the boat with the effigy and the mysterious oarsman is an echo of the classic Charon on the Styx, a conception thousands of years old and echoed through the literature of the ages.

As Field noted, repurposing a Stygian crossing by Charon, the ferryman of the dead, lends extra dramatic heft to the Cremation. The cultural resonance of Charon is robust enough to successfully transcend Field's incongruous deployment of this underworld figure from Greek antiquity to convey the effigy of a supernatural being to a human cleric. Field was also quite correct that others had likewise alluded to the story of Charon for their own creative purposes. The Bohemians of Field's generation would have been familiar with similar transits in literature, the visual arts, and even music. One tantalizing example connects, however coincidentally, to Charles Field and Bohemia's Lake.

In 1907, the great Russian composer and pianist Sergei Rachmaninoff saw a black-and-white reproduction of *Isle of the Dead*, a painting by the Swiss symbolist artist Arnold Böcklin. The haunting dream image depicts a dark figure maneuvering

a small boat across breathlessly still water toward a rocky islet dominated by a dense grove of trees. Another figure clad in white stands in the bow near a coffin-like object. The scene suggests the passage of a recently deceased soul to the afterlife across the mythological River Styx. Rachmaninoff was moved to compose a tone poem bearing the same name as Böcklin's painting. His work premiered in Moscow in 1909, and it is now considered a classic example of Russian late Romanticism.

Then, in 1919, Rachmaninoff visited San Francisco, where the Bohemian Club honored him at a specially organized luncheon sired by Sir Henry Heyman. The Russian so impressed the Club's members that they took the unusual step of granting him a three-month membership. Charles Field was undoubtedly aware of Rachmaninoff's presence at the Clubhouse and the Grove, during which time the two men may well have socialized.

In sum, it becomes less difficult to imagine what inspired Field to propose his "mirror pool" or that the Club would favor the idea. Indeed, the board approved the concept in the months following the 1922 Encampment. The willingness of generous Bohemians to underwrite the construction costs surely helped. In any event, the board formally notified the Grove Committee of its desire for work to commence, and in January 1923 the Grove Committee appointed two of its longtime members, William "Doc" Leahy and Edward Benjamin, to proceed as soon as possible. Leahy, who was the impresario of San Francisco's Tivoli Opera House,



The Owl Shrine by Herbert Schmidt and Haig Patigian, 1923.



Charles Field and William "Doc" Leahy at the new Lake, 1923.



took the lead, and he carried out the job with zeal. Irrepressible Bohemians quickly dubbed the project "Loch Leahy."

The Grove Committee's records are exceedingly sparse on construction details, but the plan itself was simple enough: scoop out an irregular depression, line the exposed pit with clay, and fill it with water. By March, Leahy informed the Grove Committee he had found a good bank of clay just outside of the Grove limits for this purpose. To supply the Lake with water, Leahy channeled a small creek from the upper gulch (then known as Stable Gulch) above Field Circle into pipes.

Meanwhile, Herbert Schmidt, a landscape architect, and the sculptor Haig Patigian collaborated on the design and construction of a stone altar and stage dominated by a massive Owl Shrine made of lath and plaster. Charles Field and his campmates sacrificed their campsite at the edge of the meadow to make way for the new stage. Happily, the diversion of the creek rendered Stable Gulch fit for habitation; Field and his friends moved their camp there in 1925 and renamed it after his 1910 Grove Play, *The Cave Man*.

The Lake was completed in time for the 1923 Encampment. What a novelty it must have been to witness the inaugural Cremation at the Lake with its immediately iconic Owl Shrine and barge. Member Otto Westerfeld was the first man charged with the suspenseful task of transporting Care's effigy across the water toward its fiery destiny. Schmidt and Patigian teamed up again in 1929 to replace the Owl Shrine with an even larger one constructed of steel and cement for the fiftieth-anniversary



Cremation barge and Owl Shrine, 1923.

performance of the Cremation. Patigian did the top-modeling of the Owl with his own hands and added a new element: the Lamp of Memory (later renamed the Lamp of Fellowship).

Though aesthetically pleasing, the Lake leaked badly from the start due to a previously unknown geologic quirk that caused water to upwell and rupture its clay floor from below during the wet winter months. Consequently, the Club found it necessary to puddle and tamp the bottom to keep the water from draining away during each Encampment. This trouble prompted a stream of jokes about "Loch Leaky," but the expense to the Club was not so funny, and it took quite some time to satisfactorily mitigate the problem. Early on, Charles Field induced his affluent friend and campmate Milton Esberg to help fund the cost of sealing the Lake. The results were less than perfect. "What the Lake needs," member Joe Thompson quipped as the water continued to recede, "is not a Milton Esberg but a meltin' iceberg."

The Lake quickly became a lovely venue for other events such as concerts and Lakeside Talks, and Bohemians have enjoyed its charms for a century. The Lake also spawned at least two enduring mysteries. The first is whether the multitude of chorusing frogs is live or a pre-recorded sound effect. The late great Peter Arnott best described the second: "Why is it," he asked, "that when you jog at seven a.m. on River Road, when no one is looking, you can't take off your shirt, but at noon, at the Lakeside, when everyone is looking, you can?"

Kyle Under

OWL READS

One of the great pleasures of Bohemia is sharing reading recommendations around the campfire and in the Cartoon Room. In this issue of *Library Notes*, we present further *Owl Reads*: brief reviews by Bohemians of favorite books we are reading.

FOSTER

Claire Keegan
Grove Press, 2022

DOUG ABBEY

WHAT NEXT AFTER SLOGGING for a month through George Eliot's dense *The Mill on the Floss* (with one of the most perfect endings of all literature)? Voilà! Claire Keegan's novella *Foster*, savored in an afternoon. The story is set in rural Ireland; the narrator is a young girl whose father is a wastrel and whose pregnant mother is unable to provide for her brood. The girl is sent off to a distant relative at the start of the summer.

What happens? Not much, except she discovers the sheer beauty of human connection and aches for its loss. Her host whispers, "God help you, child. If you were mine, I'd never leave you in a house with strangers." The girl's name is not revealed, nor the year. We can infer it was the early 1980s, a simpler time. The story evokes rich memories of a trip to the west coast of Ireland around the same time: Sunday family dinner ending with rhubarb crumble topped with warm custard; sheep grazing in postage-stamp fields bordered by chest-high stone walls; a donkey joining the chorus in a singing pub on the Aran Islands.

After you read this book, come back to it later and read it again, slowly. And pass it along to your family. Who doesn't have an hour and a half for a beautifully written, moving story?

A WORLD WITHOUT WORK

Technology, Automation, and How We Should Respond

Daniel Susskind
Metropolitan Books, 2020

JOSEPH AOUN

"BY THE SWEAT OF THY FACE shalt thou eat bread," said God, condemning Adam and his descendants to a perpetuity of work. The correlation between bread and work is as old as civilization and as seemingly unshakeable as death and taxes. Yet Daniel Susskind's *A World Without Work* marshals a powerful argument that AI will permanently decouple labor from economic value. For Susskind, the future is "not a world without any work at all . . . but a world without enough work for everyone to do." With the arrival of generative AI, he may be proven correct.

New technologies have always yielded new occupations. One could therefore argue that the disappearance of routine work may free humanity for more fulfilling jobs rooted in creativity, empathy, critical thinking, and judgment. Not so, says Susskind. AI could render us obsolete through a thousand software upgrades. While the latest systems cannot yet write research papers, design websites, or compose videos with the virtuosity of human professionals, it's hard to dispute the reality that they will only ever continue to do more.

Susskind takes pains to demonstrate how technological unemployment is closely related to inequality, and he argues that the solution is to rein in Big Tech through regulation, empowering the Big State to redistribute the economic pie. He optimistically weighs ideas such as increased taxation, universal basic income, and "sovereign wealth funds." My own opinion is that education offers a way forward, and Susskind guardedly agrees—at least "for the moment." Human beings can still do plenty in tandem with machines, so it's imperative that we embrace and support lifelong learning, ingraining it in our culture. And if the future is indeed mostly jobless, education will help us fill our leisure time with direction and meaning.

After all, the purpose of work was never solely about bread. For many of us, our identities are rooted in our occupations. As the age of labor gives way to the age of AI, education could renew our sense of purpose—and our notion of human worth.

Kindle Cover

DAVE BRUBECK
A Life in Time
Philip Clark
Da Capo Press, 2020

FRITZ KASTEN

PHILIP CLARK has written a meticulous, highly engaging study of this iconic figure, incorporating interviews with many of the musicians who have been affected by him, including Sting, Leonard Bernstein, and Chick Corea.

If there's another jazz musician more identified with the San Francisco Bay Area, I'm not aware of him. Dave Brubeck grew up on a ranch in Concord, California. Although not a Bohemian, he cut his professional teeth at the famed Black Hawk at Turk and Hyde, a scant eight blocks from the Bohemian Club. Before moving permanently to Wilton, Connecticut, Brubeck built a revolutionary postmodern house on a hillside in Oakland. And his presence dominated jazz in San Francisco during the early 1950s.

Following his shift from local label Fantasy Records to Columbia in 1954, his success skyrocketed nationally. Tens of millions of Americans know the name and, likely, the title track of Brubeck's transcendental album *Take Five*. By 2011, *Take Five* had sold over 2 million units, a stupefying number for a jazz recording.

Clark's book touches lightly on various controversies. Who knew that the devout, devoted family man had dealings with the controversial Joe Glaser? Or bravely defied the Ku Klux Klan in Alabama on a tour in 1964? Or was visited in the final months of his ninety-plus-year musical sojourn—a sort of musical benediction—by Herbie Hancock and Wynton Marsalis?

But beyond that, Clark had remarkable access to Brubeck—on tour with him, privy to some very intimate information—and developed a close relationship with various Brubeck family members. The sort of access biographers would . . . well, create some sort of mayhem to achieve.

This book is much more than a chronological review of the subject. It's a highly personalized study of the musician most responsible for bringing jazz into the commonality of American popular music.

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LEONARDO DA VINCI
Walter Isaacson
Simon & Schuster, 2017

BEN RILEY

THIS EXCEPTIONAL BOOK explores one of history's most fertile and curious minds, Leonardo da Vinci (1452–1518). Leonardo "redefined how a painter transforms and transmits what he observes," recognizing that the eye does not perceive sharp lines, but instead sees smoky, transitional blurriness. Through years of study and dissections, Leonardo perfected the casting of light, minute shading, the movement of the torso, and spellbinding depictions of the eyes and mouth. Also explored are Leonardo's unpublished and meandering notebooks, written in his cramped, left-handed, "mirror-script" style, forecasting future scientific and medical discoveries.

The book explains how and why Leonardo's few completed works still astonish. "Leonardo's *Vitruvian Man* embodies a moment when art and science combined to allow mortal minds to probe timeless questions about who we are and how we fit into the grand order of the universe." For *The Last Supper*—a painting by procrastination—Leonardo would "stare at the mural for an hour, make one small stroke, and then leave . . . gathering all the possible facts and ideas in his mind, allowing them to simmer." *Mona Lisa*, painted over fourteen years, with Leonardo still "adding tiny strokes and light layers" days before his death, is the culmination of his quest in art and science, building on Leonardo's precise anatomical knowledge of the nerves and muscles to produce that most famous of smiles.

"Leonardo's relentless curiosity and experimentation should remind us of the importance of instilling . . . not just received knowledge but a willingness to question it—to be imaginative and, like talented misfits and rebels in any era, to think different." This highly recommended book challenges us, like Leonardo, to approach life "filled with a sense of curiosity and appreciation for its infinite wonders."

- We welcome reviews from all of you, whether fiction or nonfiction, from a current "Must Read" to a classic you have had at the top of your "To Read" list for years. Kindly observe a 300-word limit, and submit reviews to Matt Buff at mbuff@bc-owl.org.

Kindle Unlimited Cover

American Martyr, the 2023 Grove Play

Ward McAfee's and Paul Downey's essays were scheduled to appear in Library Notes *to introduce the 2020 Grove Play, but the Grove and both essays were canceled due to the Covid pandemic.*

WARD M. McAFEE

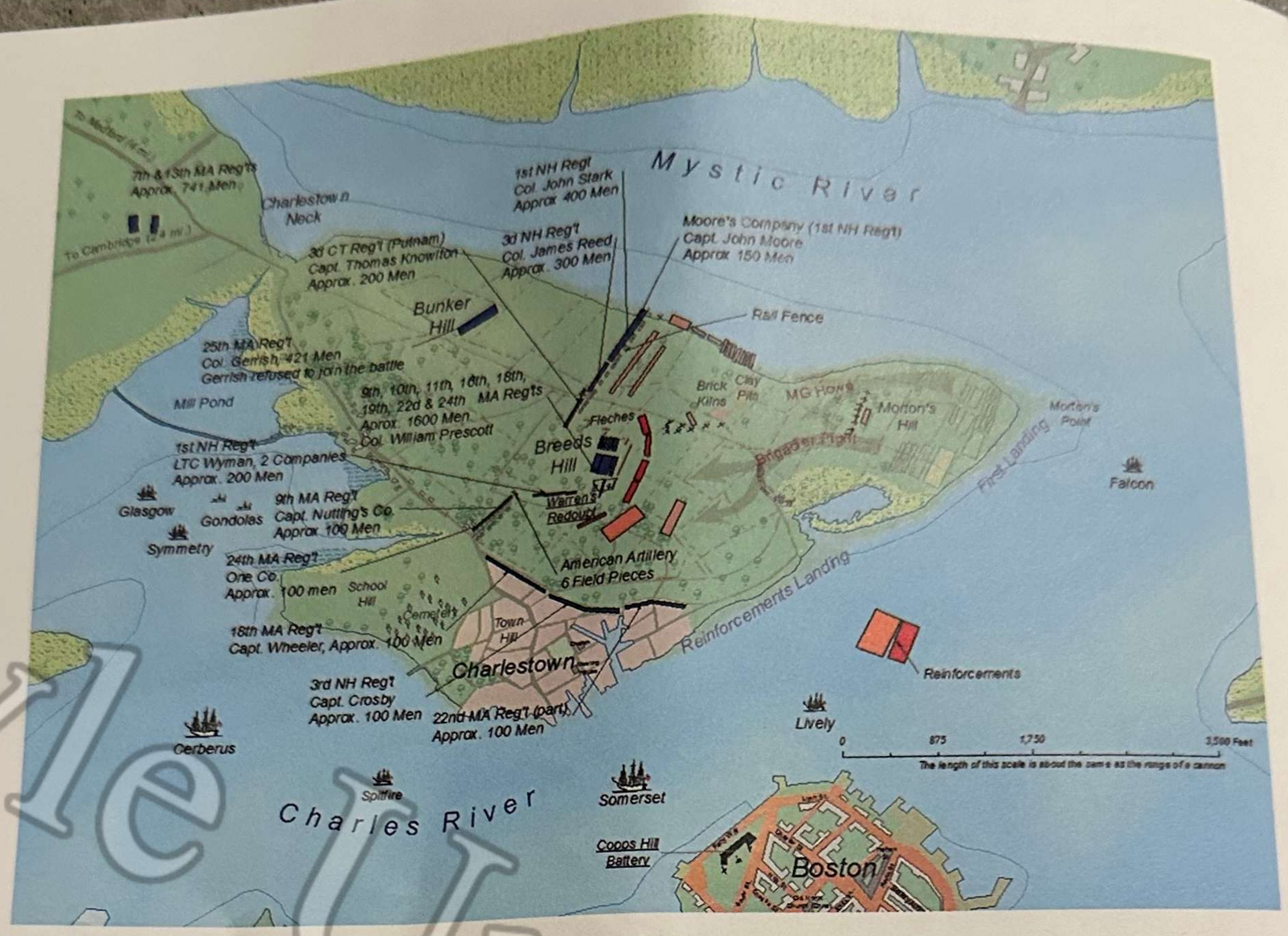
American Martyr is Paul Downey's second Grove Play. In 2004, his *Concord Fight* contained many of the same historical figures who appear in this year's offering (Samuel Adams, John Hancock, and Paul Revere, among others). *American Martyr* emphasizes one essential hero, without whom "there would be no United States," a judgment stated at the outset of the script. That person was Joseph Warren, a talented physician, political theorist, and community leader who more than anyone else orchestrated the American Revolution's transition from sporadic resistance to outright war.

Today Warren is little known, but in the years immediately following the Revolution, New England celebrated his significance in founding the new nation. Although inexperienced in battle, he led the fight before George Washington arrived to take command. A medical doctor devoted to saving lives rather than taking them, Warren sacrificed his own life at the Battle of Bunker Hill. Subsequently, the call to arms spread far beyond Boston.



John Trumbull, The Death of General Warren at the Battle of Bunker's Hill, 17 June, 1775, *ca. 1820s.*
MUSEUM OF FINE ARTS, BOSTON

Undercover



The Battle of Bunker Hill.

THE BOSTONIAN EPICENTER

There are reasons why the American Revolution began in that city. Harvard had been founded to create an educated ministry, and its curriculum encouraged academic curiosity beyond seminary training. Philosophy and theology often intertwine, which in this case involved Enlightenment ideas of individual liberty.

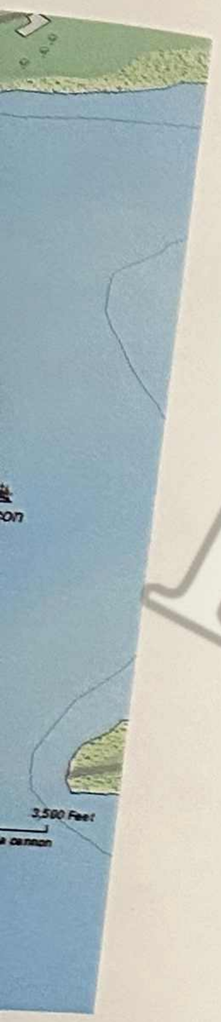
Economics was a primary factor. Those governing the empire saw the purpose of colonies as growing raw materials for the mother country to refine into finished goods. Most of New England did not fit this model. British trade policy put many restrictions on American manufacturing, which unemployed workingmen in Boston saw as grossly unfair. Boston's combination of being both America's intellectual center and a city with economic handicaps fostered a general malaise that encouraged revolutionary fervor.

Great Britain, too, had reasons for its aggressive stance. With Canada recently acquired in the French and Indian War, and with a British foothold in India, the newly globalized empire needed centralized orchestration. This included new regulations that shocked American provincials long accustomed to British neglect. Joseph Warren and his compatriots fully realized that if they did not forcibly resist this newly asserted imperial authority, their New World habits of liberty would evaporate.

The Boston Tea Party of 1773 was intended to demonstrate the city's resolve. In response, British imperial administrators were also eager to show their authority. Lord North's cabinet in London came down hard, closing the port of Boston and ordering the British Army to break the city's rebellious streak.

Informed by rumors of American radicals stockpiling weapons in the Massachusetts hinterlands,

Kyle Under



British troops moved out in April 1775 to destroy these stores. The battles of Lexington and Concord were followed by American sharpshooters decimating the British on the road back to Boston. After this first blood, New England's fighters were emboldened. Controlling the heights around the city became all important. On 16 June 1775, 1,600 colonial militiamen under Colonel William Prescott built earthen fortifications on top of Breed's Hill, overlooking Boston on the Charlestown peninsula. Joseph Warren's martyrdom occurred the next day. An additional 3,100 militiamen were involved on Bunker Hill and elsewhere.

NEW ENGLAND MILITIAS

Backcountry colonials joined the fight. Their complaint was unique. British impressment gangs regularly prowled the New England coast looking for sailors to man English warships. Used to fighting local Indians, rural New Englanders shifted their attention to a new marauder—Great Britain. With the French and their Indian allies subdued, New England militiamen focused on British press gangs as the greatest threat to their peace and security.

On 17 June 1775, forces from throughout New England massed to defend Boston's rights. On the other side, over two thousand British troops attacked Breed's Hill, where most of the fighting occurred. One thousand British troops were killed or wounded, more than twice the American losses. Holding the advantage of higher ground, the New Englanders retreated only when they ran out of ammunition. Some historians attribute the phrase "Don't fire until you see the whites of their eyes" to Prescott at Breed's Hill. British General William Howe described the victory as a success "too dearly bought." The lesson that day was clear. The revolution would not be put down easily.

Before the Battle of Bunker Hill, Joseph Warren and most rebels swore allegiance to King George III, leveling all of their complaints against the British parliament that had taxed and oppressed them. In the year that followed, a new awareness materialized—the king himself had worked hand in glove with the despised Parliament. The Declaration of Independence followed, with seven more years of fighting. Victory came in 1783 with the signing of the Peace of Paris.

JOHN TRUMBULL AND JOHN SINGLETON COPLEY

The opening scene of *American Martyr* occurs eleven years after the events depicted in the play. It concerns fine art, with artist John Trumbull applying the finishing touches to his *The Death of General Warren at the Battle of Bunker's Hill, 17 June, 1775*. Both the beginning and the conclusion of the play emphasize this inspirational painting (and others like it), highlighting the importance of art in historical remembrance.

Trumbull was very familiar with both the battle and General Warren. He was the son of Jonathan Trumbull, the governor of Connecticut who cooperated with Warren in confronting British authority. Before the battle, the young artist joined the First Connecticut Regiment as assistant to the regimental commander. He watched the Battle of Bunker Hill through a field telescope as British troops met stiff resistance at Breed's Hill where Warren died.

Weeks after the battle, young Trumbull joined George Washington's staff. Political connections alone did not account for that assignment. The Virginian commander was impressed by Trumbull's sketches of British positions. Quickly John Trumbull became a brigade commander with the rank of major. By the age of twenty-one, the artist was a colonel, but he then abruptly left active military service in pursuit of his lifelong calling of recording the American Revolution in paint.

He joined Benjamin West and other leading American artists in London. Then his career stalled when he was arrested and imprisoned as an enemy combatant. Using his connections with King George III, Benjamin West ultimately won Trumbull's release with the understanding that the young man would leave England posthaste.



John Singleton Copley,
Mrs. Thomas Gage, *1771.*
TIMKEN MUSEUM OF ART, SAN DIEGO

Back in America, Trumbull painted his first full-length portrait of Washington. At the conclusion of the war, he returned to London and went on to Paris, where Thomas Jefferson, then serving as the American ambassador to France, became keenly interested in his work. Along the way Trumbull met many notables, including Benjamin Franklin and the Marquis de Lafayette. Throughout his life, he was intent on sketching the images of all the heroes contributing to the cause. His work remains on display in the U.S. Capitol Rotunda, including *Declaration of Independence*, which also graces the backside of the two-dollar bill. The painting featuring the death of Joseph Warren hangs in Boston's Museum of Fine Arts.

As boy and man, Trumbull was fully committed to the rebellion. John Singleton Copley was different. Today we celebrate those who rose in revolution, but they perhaps made up only a third of the colonial population. At least, that was the calculation of John Adams. By his reckoning, loyalists comprised another third, with the rest sitting on the fence waiting to see how the whole thing played out.

Copley, who was born in Boston, is best described as apolitical. He received his training from his stepfather, a professional artist. In his twenties, his greatness was recognized by the Society of Artists of Great Britain, which elected him to membership in 1766. The next eight years were turbulent for Copley. He married into a loyalist family and thereafter was harassed by Boston mobs. Despite his wish to be a fence sitter, in 1774 he fled to England, where he was warmly received and remained for the rest of his life.

Copley had an unrivaled talent for presenting his subjects as eternally alive. After his departure from America, most of his paintings were devoted to English themes, but the body of his work also includes images of John Hancock, Paul Revere, Sam Adams, and General Thomas Gage as well as the

Kyle Unger

general's wife. When the Peace of Paris was finally signed, he did a magnificent portrait of John Adams, one of the treaty's negotiators.

MARGARET KEMBLE GAGE AND BENJAMIN CHURCH

Margaret Kemble Gage was the American wife of General Thomas Gage, who commanded the British forces in Boston. Some evidence suggests that General Gage blamed his wife for being billeted in America. They had been living comfortably in England until pressure from Gage's superiors to take command in Boston began. Mrs. Gage urged him to accept the assignment, as it would enable her to see family and friends. Once in Boston, the general came to regret deferring to his wife. With every military confrontation, the distance between them grew.

While remaining in her marriage, Margaret sympathized with the American cause. Ultimately, some speculate she crossed the line, providing crucial information to Dr. Warren that enabled the midnight ride of Paul Revere before Lexington and Concord. If that is true, having an American spy within the British commander's own household provided a huge advantage, but it was perhaps balanced by the British having a mole within Joseph Warren's inner circle. Dr. Benjamin Church, a medical colleague of Warren, was the guilty party. So far as Church's activities are concerned, there is no doubt. Both Margaret Gage's and Benjamin Church's back stories are woven into Paul Downey's script.

Copley's portrait of Mrs. Gage magnificently captures her personality. She was the epitome of British American femininity and elegance. Thomas Gage, seventeen years her senior, had lifted her from obscurity. While enjoying his wealth and prominence, she could not escape British attitudes that degraded all Americans, including herself. There is some speculation that she was also attracted to Dr. Warren. Downey's script plays with this theme as well and her difficult position of being in a no-win situation.

Other women appear in the play. Warren's wife, Elizabeth, died at the age of twenty-six, leaving him with four small children, who were put in the care of Miss Mercy Scollay. In her early thirties, Miss Scollay enjoyed Warren's intellect, strong political beliefs, and perhaps more. They flirted constantly, and she was by some accounts his fiancée, but any woman in Warren's life probably realized that his first love was the cause of American liberty, a fact emphasized in *American Martyr*.

IN MEMORY OF JOSEPH WARREN

Despite the fact that the Battle of Bunker Hill occurred at the beginning of an eight-year struggle, it was the bloodiest encounter of the entire war. Abigail Adams, with her young son John Quincy Adams at her side, witnessed the fight from a safe distance. Both mother and son regarded Joseph Warren as an important Founding Father.

When she first saw Trumbull's painting featuring Warren's death, Abigail wrote, "My blood shivered and I felt a faintness at my heart." She believed the work not only would secure the fame of Joseph Warren but also would "transmit to posterity characters and actions which will command the admiration of future ages." Her son (and future president) recalled something far more personal: He owed use of his right hand to Dr. Warren, who had healed it following a bad break.

In Ralph Waldo Emerson's "Concord Hymn," the phrase "the shot heard round the world" referred specifically to the Battle of Concord, but Lexington, Concord, and Bunker Hill are all part of a continuum associated with the birth of the United States. The global spread of liberty followed. The undertaking made Joseph Warren an American martyr deserving both the remembrance and the gratitude of his own and future generations. Dr. Warren was quite aware he was at the epicenter of events that would live in American memory. He wanted to be remembered as one who did his civic duty, dedicated to "the happiness and liberty of millions yet unborn."

Double Take, or How Not to Write a Grove Play

PAUL DOWNEY

IT IS SAID THAT EVERYONE has one book in him, one story to tell—maybe even one Grove Play to write. Around the mid-'90s I decided, Why not? I considered myself a fair writer, and though I'd never attempted a play, I'd seen twenty or so Grove Plays (and been in perhaps ten) since my first Grove in 1973. Moreover, I'd gone to countless musicals and operas over the years, and performed in any number of high school, college, and community theater productions. Surely it couldn't be that hard to write a play. And could I handle rejection? It wouldn't be the first time. So give it a go. . . .

Mine was to be about colonial Concord, Massachusetts, a town steeped in history and the literary arts, where I'd spent my high school years. My first submission to the Reading Committee, around 1996 or so, was an outline tracing Concord's history from the Revolutionary period through the Civil War, and tying it all together was Ralph Waldo Emerson, whose grandfather William had witnessed "The Concord Fight" from the Old Manse, his house near North Bridge. It would end with Emerson's passionate support of the Underground Railroad. In between would be mid-nineteenth-century scenes featuring Emerson, Thoreau, Hawthorne, Alcott, and others, including an ice-skating party on the Concord River.

My Aviary pal and fellow bass Len Richardson, a member (and possibly chairman) of the Club's Reading Committee at the time, wrote me a gentle critique of my outline, saying the Club didn't normally do history lessons on the Grove Stage, and if it were to produce my play as proposed, it would have to be serialized and run all seventeen nights of the Encampment. He suggested I select any segment of the ninety years or so, perhaps the beginning of the Revolution, and write a story about it.

"But, Len," I protested, "I have so much more to say about Concord!"

To this point, it seemed all I'd learned was how NOT to write a Grove Play. Crestfallen, I put aside my playwright aspirations and turned to other things.

Then in the summer of 2000 I saw Denny Crimmins's *Je Suis Lafitte* and the Battle of New Orleans performed on our stage, complete with a ship in port. Squinting, I thought the ship looked like the *Dartmouth*, laden with chests of tea that could be tossed into the orchestra pit. It was of course the Boston Tea Party, and I suddenly knew what Len was trying to tell me: Present a small segment of history, dramatized. Thus was born *Concord Fight*, and after several years of "writing is rewriting," I experienced the thrill of seeing my play produced in 2004 on our magnificent Grove Stage, with the music of Nolan Gasser and under the direction of Robert Podesta, both Five Easy Pieces campmates.

I thought that would be enough for one lifetime. After all, only twenty or so Bohemians had ever authored a second Grove Play. (Indeed, a handful had written three or more, including List of Fifty Members Howard Ervin and Ken Baggott.) But I kept thinking up and drafting new scripts and submitted several outlines to the Reading Committee over the next few years on subjects ranging from King Philip's War ("Where's the story?") to the lost city of Quivira (same question) to the St. Valentine's Day Massacre ("Haven't we seen that movie?") to Beowulf ("Unproducible"—until Mr. Baggott's magnificent *Grendl* in 2019).

And so it was until I happened to attend a lecture some ten years ago by my college classmate John Walsh, renowned art historian, author, and lecturer on the Dutch masters as well as American and other artists and art collections. Mr. Walsh

...served a BA in Vaughan's late 1970s at Yale College he was also a member of the Whiffenpoofs, and was VP and Publicity Director for the Yale Dramatic Association. Between his graduation from Yale and his graduate studies at Harvard he worked at the Museum of Fine Arts in Boston and then as a curator at the Library of Congress. There he oversaw the conservation, preservation, and exhibition of the nation's largest collection of Revolutionary War documents, as well as the dramatic expansion of the collections.

Mr. Walsh is Visiting Professor of the History of Art at Yale, which is where I caught his lecture on Trumbull's The Death of General Warren at the Battle of Bunker's Hill, 17 June 1775, and where I learned that Trumbull, called "The Painter of the Revolution," is best known for the four large paintings that were hung in the Rotunda of the U.S. Capitol in Washington, known as among them The Declaration of Independence.

The lecture and Trumbull's depiction of Warren stirred me greatly, and I was immediately struck that if I were ever going to write another Grove Play, I should stick to the colonial period I know something about. The story would be of Bunker Hill and of Dr. Joseph Warren, a young and renowned physician but also a leader of the Sons of Liberty. (In fact, Dr. Warren was martyred on nearby Breed's Hill.) I was a bit concerned about wanting to write a sequel to my first play, since Bunker Hill was fought only two months after Lexington and Concord, and lay only twenty miles distant. Furthermore, Warren had already been featured in Concord Hymn, singing "Free America," a poem he had written in 1774. No matter. The story would be compelling if I could give it dramatic arc, and one look at Trumbull's painting certainly suggested that was possible.

And so American Martyr was launched, and (after a couple more years of "writing in rewriting") was approved by the Jinks Committee in 2018 as the next Grove Play. I asked Nolan Gasser to again compose the music, and his magnificent score has ...ignored like my first script and lyrics. I was thrilled that Christine Baranski was interested in playing Sarah Livingston Jay, the only female character who has a solo song in the play, as well as Mary Warren, the wife of Dr. Joseph Warren. We also were able to cast a number of other wonderful actors and actresses who auditioned, and as Music Director we were thrilled to get Jake Heggie.

We all knew what happened next, what became a multi-year ordeal for Bruce and the Jinks Committee when it was decided that we could not produce a "concert version" of American Martyr for audiences in each of our nine Encampments being hastily developed for that year, and we would return to a full version of the play in 2021. The long-planned Encampment-wide Grove Play, Pillars, was already on the schedule for 2020. Director Bochner set to work on the concert version, and using an idea of Gasser's—only a dozen lectures with the principals in the seat dressed in black for performing half the songs and a fraction of the lines—the core elements of the story was told, while Composer/Music Director Gasser led a cadre of chorus through the score.

Over the following months, Nolan, Christine, and I began to prepare for 2021, considering what modifications and cosmetic revisions might be made. There would be a few new songs, revised a few others, and improved the script. Our work was well under way when in March 2020 our beloved Charlie—practically a Pillar of Bohemia by himself—was struck down with Covid pneumonia and died only months later. We miss Charlie every day, but he would be the first to say, "The show must go on." Accordingly, we are fortunate that Marshall Milligan, who had been Steward of American Martyr from the beginning and who had worked with Charlie on many other shows, has most ably stepped in as director.

I look forward, finally, to the performances of American Martyr on 24 July 26, after an unusually long five-year gestation period. So I suppose this is one way to write a Grove Play, after all. I'm delighted that John Walsh will be my guest this summer and see the play his lecture inspired.

The Roseleaves vs. the Swallowtails

Warring Factions at the Bohemian Club in 1891

LAWRENCE G. TOWNSEND
Bohemian Club Historiographer

Fewer than twenty years after its founding, the Bohemian Club endured a power struggle that had to be decided by a highly contested election process. To this day, it is difficult to say exactly what the defining—and dividing—issue was, but in broad strokes the factions were predictable: those who saw the Club exclusively as an arts club, lionizing the creatives and promoting an environment that was affordable and generally laissez-faire in outlook and governance, and those who saw it first and foremost as a prestigious and well-heeled gentlemen's club. The two sides could also be described as the haves and the have-nots: those who possessed artistic talent but not much in the way of money, and those who possessed money but little in the way of creative talent.

As reported in the *Annals*:

> As the beginning of the new Club year, with its election of officers, approaches, there are ominous signs in the political sky; Strange warnings and portents are heard and seen culminating at last in the appearance of two tickets in the field, the "Regular" and an "Opposition." And that it is a real opposition, a lusty, pugnacious opposition is shown by the literature hurled back and forth.

The "Opposition," describing itself as the "Bohemian Ticket," distributed this statement setting forth its position:

> The purpose of the Bohemian ticket has its origin in an endeavor to preserve the Bohemian Club from losing those early characteristics to which it owes its reputation and with the hope that it shall not drift into an organization without any individuality. The ambition of the candidates upon this Bohemian ticket is to keep this Club distinctively and conservatively Bohemian, and steadfast to those principles which have won it an honorable distinction among the United States.

By virtue of it being an "Opposition" ticket, they cleverly suggested that those who opposed them (the "Regular Ticket") were determined to lose sight of the founding purpose of the Club and to purposefully diminish its reputation. By squelching the original nurturing environment that promoted strong individuals—men of distinction!—the Regulars were on a perverse crusade, or so the Opposition urged, causing distinguished men of strength and vision to disappear, to become invisible, to dissolve perhaps into one big milky and characterless pot of "Regular" porridge.

The Opposition was led by founding member and Irish-born Daniel O'Connell, who, among other callings, was a poet, short story writer, and gifted stage actor. O'Connell had been a midshipman in the British Navy and then came to California, where he taught Latin, Greek, and mathematics at Santa Clara before becoming a journalist for a number of San Francisco papers. Kevin Starr, in *Americans and the California Dream: 1850–1915*, sized up O'Connell:

> Career, however, remained incidental to Daniel O'Connell, and the living of life paramount. He loved learning, of which he had a great store; he loved wit and fellowship; and, with a tender Irish sadness at their

evanescence, he loved the pleasures of sense. Of large and robust physique, O'Connell pursued boxing, wrestling, and fencing. He fished and hiked and was prized as a companion on the trail or before a campfire.

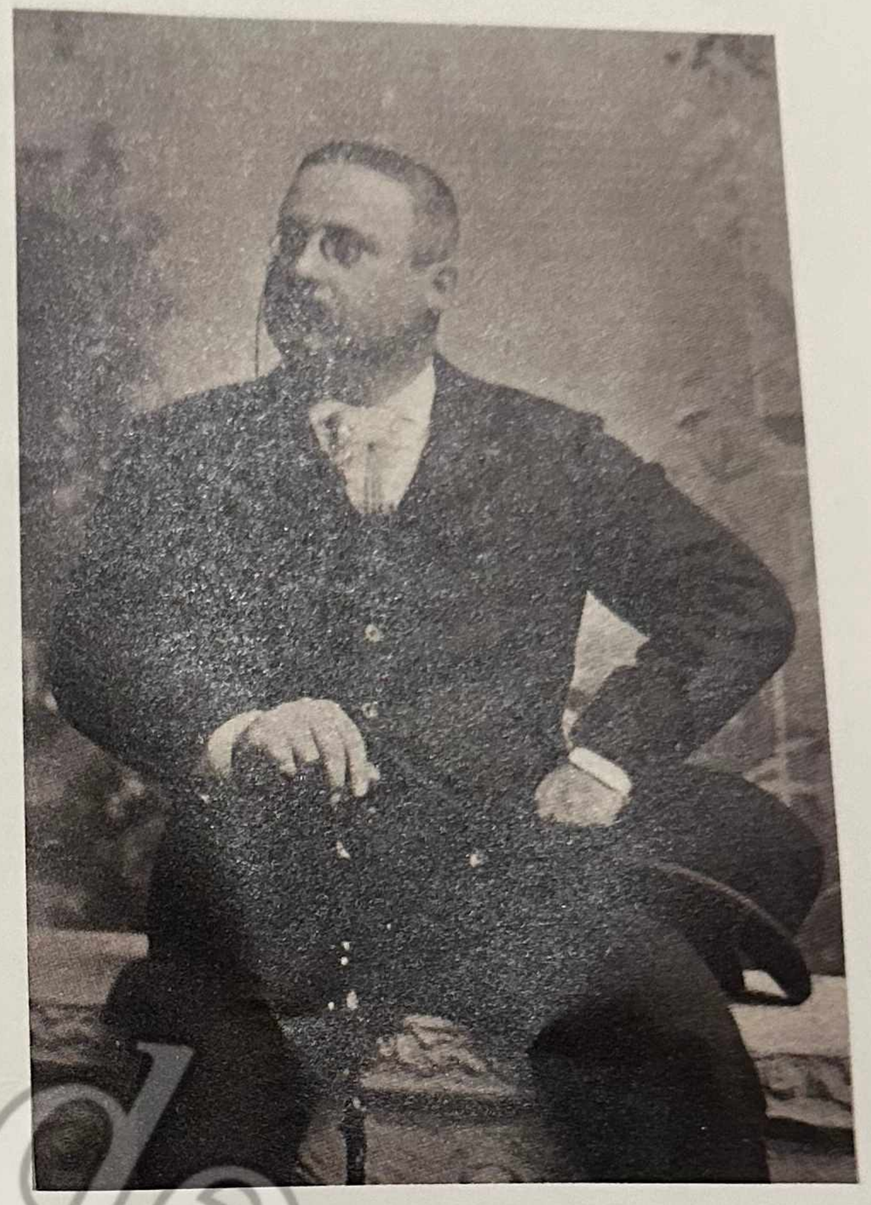
In other words, O'Connell was the poster boy for the Opposition Ticket's idealization of the well-rounded "man among men": a rugged outdoorsman and sportsman but even more adept in the realm of the arts and the life of the mind, as if it were a source of pride that no accomplishments in the world of commerce stained his résumé.

Proponents of the "Regular Ticket," for their part, went straight to central casting for their candidate and recruited James Phelan, future mayor of San Francisco. Phelan's commercial creds were top drawer. His father was a liquor merchant who founded both the First National Gold Bank and the Mutual Savings Bank of San Francisco. After first studying law at Berkeley, Phelan joined his father in the world of banking. The *Oakland Tribune*, with friends no doubt in the Opposition, was merciless in its assessment of Phelan as the rich and pampered kid wearing an expensive but entirely empty suit:

> He may be a prig, but he is not a loafer. He drinks lemonade and never assaults the police, as becomes a man of five feet four, who has the shoulders of his coat stuffed for effect. He leads a clean decent life, is neither a libertine nor a sneak, plays just a little, is given to posing, speaks well of no one nor ill of anyone, is rather effeminate, and does not cause his father and mother much trouble.

As if no man could be accused of worse in the late nineteenth century, the *Tribune* summarized Phelan's relation to the world of the arts by saying that he "gets his ideas of life from novels written by women." The portraits of the two candidates were thus cartoonishly limned, conjuring images for an imagined 1891 Low Jinks poster.

Proponents of the Regular Ticket were disparagingly called the "Swallowtails" by the Opposition, referring to a tailcoat-cum-white-tie formalwear of the era. It was a symbol of wealth and, to the artists, a statement of pretension and fakery.



Daniel O'Connell.

Members of the Opposition Ticket were known as "Roseleaves," a club within the Club whose full name was the "Roseleaf Social, Athletic, Boating, Shooting, Amusement and Life-saving Association." Hatched one summer evening after consumption of a boatload of beverages, the Roseleaf Club was conceived by Dan O'Connell and painter Charles Rollo Peters. The members embarked on outings on the Bay, drinking, singing, and expressing their boundless youthful exuberance.

The Roseleaves were a diverse mix. They included the likes of Joseph Redding, who was a president of the Club, a playwright, and a lawyer; "Uncle George" Bromley, architect Willis Polk, humorist



James D. Phelan.

George Nagle, playwright Clay Greene, and Edward Hamilton, a political reporter for the *Examiner*.

The Roseleaves also counted Ned Townsend (no relation to the writer of this article), who was the author of the well-known "Chimmie Fadden" series. But Townsend jumped camps and ran with Phelan for vice president on the Regular Ticket. He later left the Bohemian Club and California. As the Roseleaves must have considered poetic justice, Townsend ended up in a special kind of hell, serving terms as a congressman from New Jersey.

But the Roseleaves were not without their own generous complement of faults and character shortcomings. Ambrose Bierce, although himself a founding member and writer with world-class creds, did not hold back how he really felt about his fellow artists. As quoted by Kevin Starr in his first volume, Bierce described the Bohemian artist as "a lazy, loaferish, gluttonous, crapulent and dishonest duffer, who . . . scandalizes society, disgraces literature, debauches art, and is an irreclaimable, inexpressible and incalculable nuisance."

It is not as though enemy combatants identified themselves by their uniforms worn in the Club. They did not. Nor, as suggested above, were all members of the Opposition artists with no commercial ties, nor were the Regulars without any artistic talent. James Phelan was recognized for his poetic gifts. Edwin Markham, whom the *New York Times* referred to in his obituary as the "Dean of American Poets," wrote to an English professor at State Normal School at San Jose (predecessor to SJSU) in 1926:

> Of course you will have among you that good friend and comrade of all poets, the Honorable James D. Phelan, him who is ever ready to lend a helping hand to all causes poetical and progressive. He not only handles a skillful pen himself, but he is also ever unselfishly hospitable to the pens of others. May the immortal Muses let the light of their faces shine upon him.

But it was the Muse of Monikers—not the muses of poetry, music, theater, or dance—who was invoked the most for inspiration in 1891. The "Regular Ticket" was countered by the "Opposition Ticket" that also referred to itself as the "Bohemian Ticket," who were also known as the "Roseleaves." The Roseleaves were also known as the "O'Connellites," which, in turn, caused the Regular Ticket to correspondingly be dubbed the "O'Phelanites." The O'Connellites were known as the "green brigade," while the O'Phelanites were known as the "red division," presumably due to their devotion to St. George over St. Patrick.

The Regulars were also called the "ham and eggs ticket" or the "dudes." The term "ham and eggs" has a slang meaning, referring to an "ordinary, unskilled, or mediocre" person, suggesting a lack of creative talent. The *American Heritage Dictionary* includes this informal definition of "dude" that sheds light on its intended derisive use by the Opposition: "a man who is very fancy or sharp in dress and demeanor." The dictionary provides this further context for the year 1891, citing the term "dude" as

Kyle Under

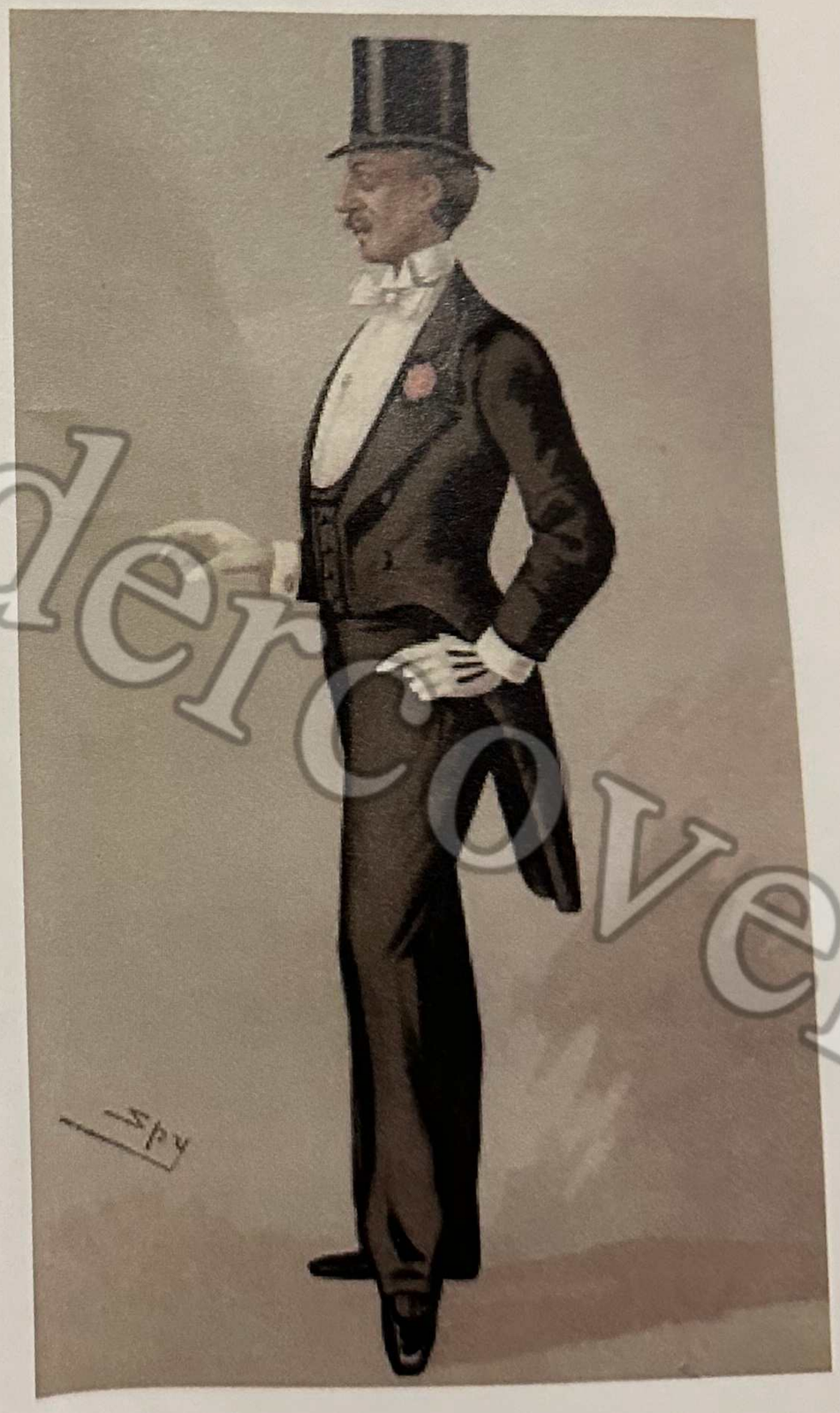
Respelling of late 19th century American slang *dood, fop, dandy*, probably from shortening of Yankee Doodle, *a bumpkin who sticks a feather in his cap in imitation of fashionable macaronies in the American popular song "Yankee Doodle"*: Yankee+doodle, *fool*; see **doodlebug**.

With all the name calling having run its course, it was time to vote. However, before the vote was taken, yet another sore point flared up. Many artist members were ineligible to vote because they were behind in their dues. (Associate members today, beginning in the early twentieth century, are ineligible to vote under Club bylaws.) But, in a proud and long-standing tradition, many Bohemians stepped up. Approximately $2,300 ($77,000 today) was donated by Bohemians to retire those debts and permit those fellow members to vote. It was rumored, but is not confirmed, that Phelan himself donated to the cause.

When the vote came in, it was a landslide for Phelan and the dudes bedecked in their swallowtails, now feasting on ham and eggs: 232 votes against only 114 for O'Connell, the Opposition, and the newly deciduous Roseleaves.

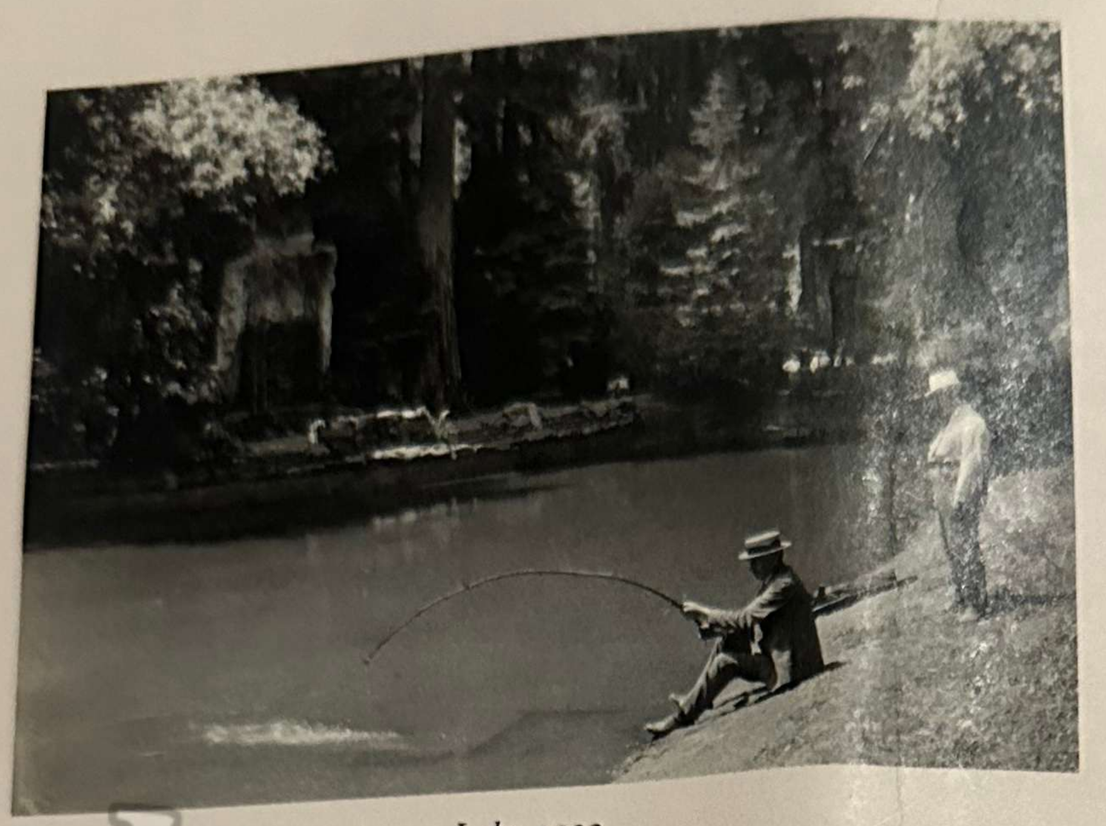
The span of more than 130 years having passed since the historic election, we still don't know if Phelan financially helped some of his fellow members and, if he did, why he did it. Was it to buy artists' votes, or was it for some other reason? The only thing we know today is what it means to be a Bohemian, what makes for lifelong members, and what truly motivates the contributions they make. It's also the nature of Bohemia to look for and find the good in others, not to look for disagreement, call each other names, and organize warring factions. That good-seeking and shared outlook is a fundamental reason the Club has survived 150 years and counting. In the experience of most members, that outlook, sadly, is not widely prevalent in the world "out there." Perhaps in 1891, beset by one cause or another, the Club had drifted off its chart of guiding principles.

So, perhaps in the absence of proof to the contrary, why shouldn't Bohemians today look for the good and assume that Phelan helped out his fellow members simply because he could, and because he knew that was the generous spirit of Bohemia? By the same token, why should we not assume that many artists, as much as they loved Dan O'Connell and all that he did to found the Club and engender that spirit, nevertheless cast their votes for Phelan because they genuinely saw the good in him and the talent of leadership that he possessed. In other words, isn't it the spirit of Bohemia, regardless of any tally of votes, to always look for and find joy and goodwill in nurturing respect, trust, and friendship?



A Swallowtail.

Kjeldercover



Alan Pollack fishing in the new Lake, 1923.

A Note from the Editor

A cool, star-lit evening, shadows dancing by a crackling fire, conversation moves seamlessly from personal observations to a widening circle of shared evocative moments—bound by threads of storytelling. Storytelling remains the heartbeat of fellowship, and each voice strengthens its vibrancy and legacy.

We encounter in stories unique characters who discover themselves in circumstances that often evoke surprising—and memorable—outcomes. And if we're tuned into the narrative of our own lives, we sense a kinship with others when telling or hearing stories. In this respect, storytelling drives the kinship and underpins the vitality of Bohemia.

I encourage you to share your most resonant stories with the readers of *Library Notes*. Kindly send them to me at Stories@bc-owl.org.



DEREK MUELLER'S owl drawing is inspired by an engraving by Cornelis Bloemaert (Dutch, 1603–1684).

The Editor would like to acknowledge and thank Milt Reeder, Brian Mahany, and Gundi Vigfussom for the photographs they provided for Tom Ferguson's essay, and Skye Lininger for his photo for the cover. Special thanks to Matthew J. Buff, the Club Librarian, for his dedicated assistance in every phase of this project.

EDITOR, DONALD A. MCQUADE

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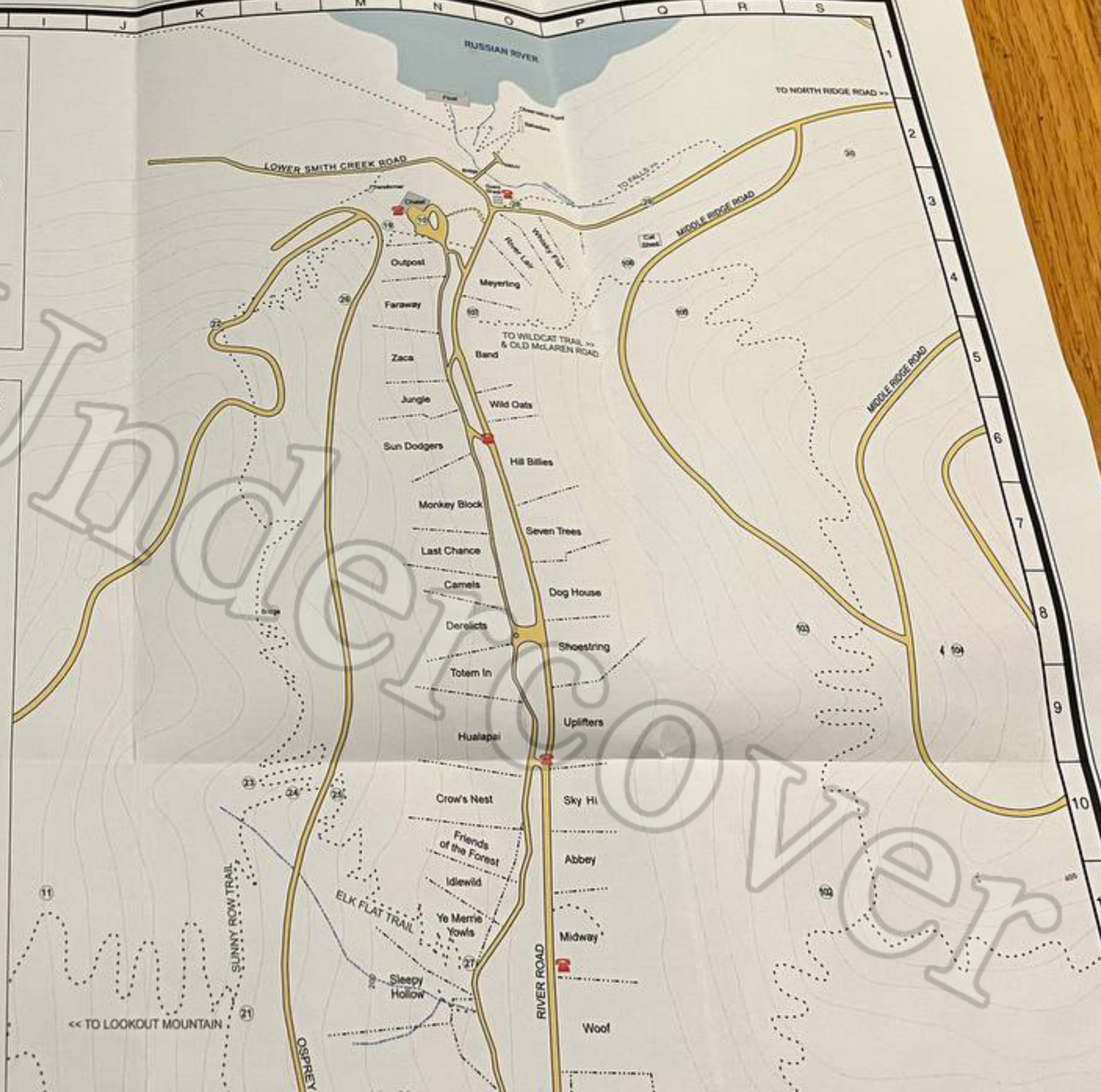
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Highlanders M-23
Hill Billies N-6
Hillside L-23
Hualapai N-9

I
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Interlude N-24
Iron Ring H-23
Isle of Aves M-12

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Land of Happiness H-22
Land's End F-18
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Midway N-11
Monastery M-14
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O
Orchestra: See Tunerville
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Owl's Nest M-23
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Pig 'N Whistle N-15
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Production: See Mathieu
Puma H-23

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Red Fire H-22
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Roaring Q-14
Romany G-22
Rough 'n Ready N-14

S
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Sequoyah I-20
Seven Trees N-7
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Shoestring N-8
Silverado Squatters M-13
Skiddoo P-14
Sky Hi N-10
Sleeping Hollow M-12
Snug Harbor G-19
Sons of Rest I-20
Sons of Toil I-20
Spot M-16
Star & Garter I-20
Stowaway E-20
Sundodgers M-6
Sunshiners H-19

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Thalia L-17
Three Threes Q-14
Tie Binders L-17
Timbuktu S-15
T-N-T C-20
Totem In N-8
Toyland M-19
Tunerville M-17

U
Uplifters N-9
Utukulu M-18

V
Valhalla G-18
Valley of the Moon R-14

W
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Web N-23
Whisky Flat O-3
Whoo Cares F-20
Wild Oats N-6
Wohwohno C-19
Woof N-12

Y
Ye Merrie Yowls M-11

Z
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Preview

Kyle Hercover

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F

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Five Easy Pieces	G-23
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G

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H

Halcyon	F-23
Haven	H-19
Hermits	L-16
Hideaway	D-20
Highlanders	M-23
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Hillside	L-23
Hualapai	N-9

I

Idlewild	N-11
Interlude	N-24
Iron Ring	H-23
Isle of Aves	M-12
Orchestra: See Tunerville	
Outpost	M-4
Owlers	G-23
Owl's Nest	M-23
Oz	F-18

P

Parsonage	M-16
Pelicans	G-21
Piedmont	G-22
Pig 'N Whistle	N-15
Pink Onion	M-18
Poison Oak	Q-14
Poker Flat	R-14
Pow Wow	F-24
Production: See Mathieu	
Puma	H-23

R

Rattlers	P-14
Red Fire	H-22
Rendezvous	H-23
River Lair	N-3
Roaring	Q-14
Romany	G-22
Rough 'n Ready	N-14

S

Sahara	M-24
Santa Barbara	O-14
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T-N-T	S-15
Totem In	C-20
Toyland	N-8
Tunerville	M-18

U

Uplifters	M-17
Utukulu	N-9

V

Valhalla	M-18
Valley of the Moon	G-18

W

Wayside Log	R-14
Web	M-23
Whisky Flat	N-23
Whoo Cares	O-3
Wild Oats	F-20
Wohwohno	N-6
Woof	C-19

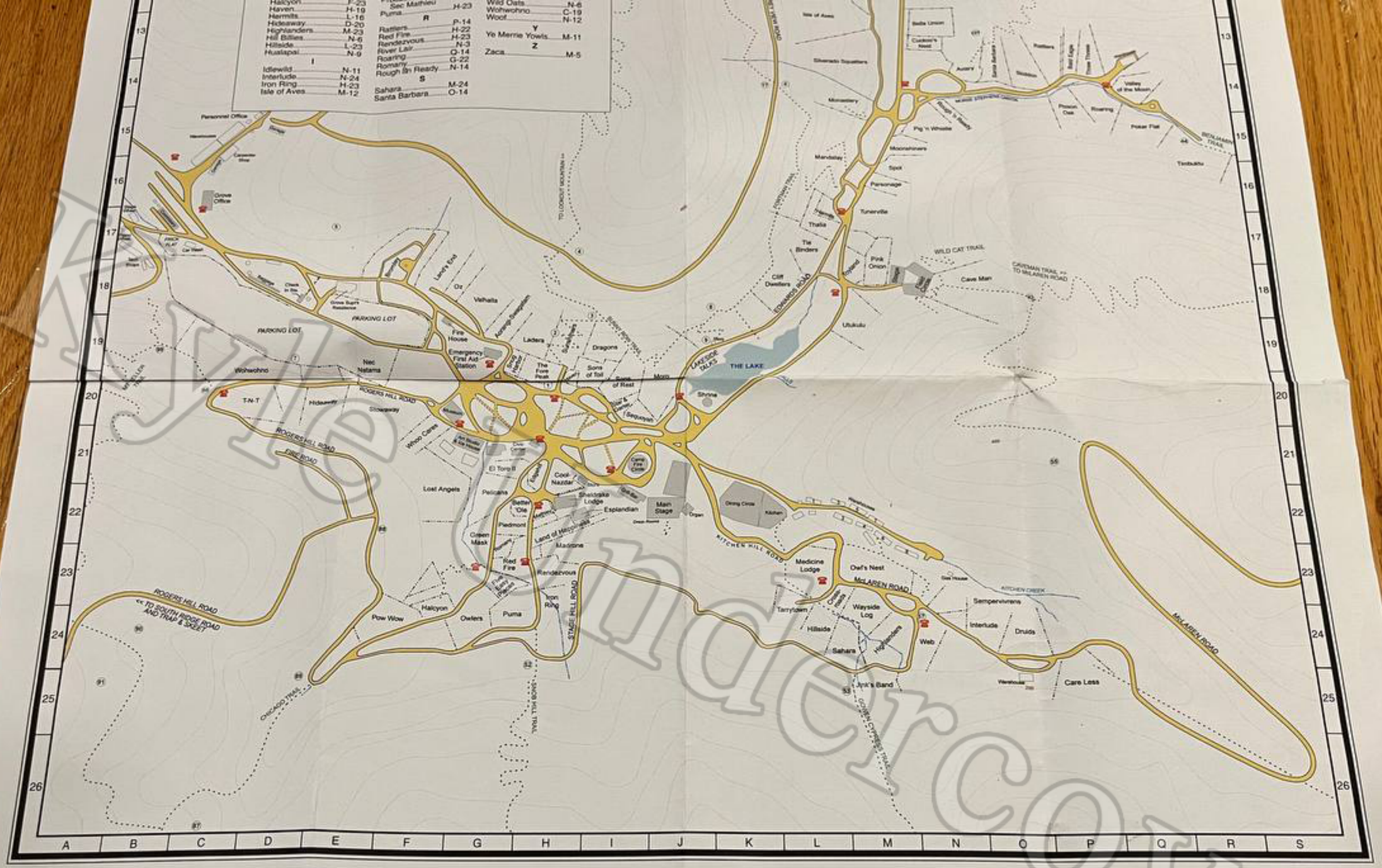
Y

Ye Merrie Yowls	N-12

Z

Zaca	M-11
	M-5

Personnel Office
Warehouses
Carpenter Shop
Grove Office
Stage Village
Tech Shops
FRICK FLAT
Car Wash
Check In Sta
Grove Supt's Residence
PARKING LOT
PARKING LOT
Bromley
Land's End
Oz
Valhalla
Fire House
Emergency First Aid Station
Snug Harbor
Ladera
Sunshiners
Dragons
The Fore Peak
Sons of Toil
Sons of Rest
Moro
Shrine
Star & Planet
Sequoyah
THE LAKE
LAKESIDE TALKS
Wohwohno
Nec Natama
T-N-T
Hideaway
Stowaway
ROGERS HILL ROAD
Museum
Art Studio & Ice House
Civic Center
Camp Fire Circle
Whoo Cares
El Toro II
Edgehill
Cool-Nazdar
Sheldrake Lodge
Esplandian
Grill Bar
Main Stage
Organ
Dressing Rooms
Dining Circle
Kitchen
Warehouses
Better 'Ole
Pelicans
Lost Angels
Piedmont
Green Mask
Romany
Land of Happiness
Madrone
Red Fire
Rendezvous
Five Easy Pieces
Iron Ring
Halcyon
Pow Wow
Owlers
Puma
STAGE HILL ROAD
ROGERS HILL ROAD
<< TO SOUTH RIDGE ROAD AND TRAP & SKEET
FIRE ROAD
KITCHEN HILL ROAD
Medicine Lodge
Owl's Nest
McLAREN ROAD
Gas House
KITCHEN CREEK
Tarrytown
Cross-Cleats
Wayside Log
Hillside
Sahara
Highlanders
Web
Sempervivrens
Interlude
Druids
Jink's Band
Warehouse
Care Less
McLAREN ROAD
<< TO LOOKOUT MOUNTAIN
<< TO LOOKOUT MOUNTAIN
OSPREY VIEW ROAD
FORTMAN TRAIL
EDWARDS ROAD
SUNNY ROW TRAIL
ELK FLAT TRAIL
Crow's Nest
Friends of the Forest
Idlewild
Ye Merrie Yowls
Sleepy Hollow
Isle of Aves
Silverado Squatters
Monastery
Mandalay
Spot
Parsonage
Tunerville
Hermits
Thalia
Tie Binders
Cliff Dwellers
Toyland
Pink Onion
Stage
Field Circle
Utukulu
WILD CAT TRAIL
Cave Man
CAVEMAN TRAIL >> TO McLAREN ROAD
Sky Hi
Abbey
Midway
Woof
Bella Union
Cuckoo's Nest
Aviary
Santa Barbara
Skiddoo
Rattlers
Bald Eagle
Three Threes
Valley of the Moon
HORSE STEPHENS CANYON
Rough 'n Ready
Poison Oak
Roaring
Poker Flat
BENJAMIN TRAIL
Timbuktu
MT. KELLER TRAIL


Bohemian Grove
Emergency (First Aid Phone)
Trail Markers
Rivers & Lakes
Camp Boundaries
Trails
Streams
Contours
0 35 70 140 210 280 Yards
ORIGINAL MAP SURVEYED BY W. S. W. KEW & DRAWN BY J. H. HARVEY, 1956
UPDATED MAP BY DAVID E. VOLPE AND JOHN MACLEOD, 2009
THE LAKE
LAKESIDE OAKS
EDWARDS ROAD
ROGERS HILL ROAD
KITCHEN HILL ROAD
McLAREN ROAD
STAGE HILL ROAD
FIRE ROAD
PARKING LOT
WILD CAT TRAIL
CAVEMAN TRAIL >> TO McLAREN ROAD
BENJAMIN TRAIL
CHICAGO TRAIL
SMOB HILL TRAIL
COHEN CUTOFF TRAIL
<< TO SOUTH RIDGE ROAD AND TRAP & SKEET
TO LOOKOUT MOUNTAIN >>
Personnel Office
Grove Office
Wohwohno
Nec Natama
T-N-T
Hideaway
Stowaway
Whoo Cares
Lost Angels
Pelicans
El Toro II
Piedmont
Green Mask
Land of Heart's Delight
Maidstone
Red Fire
Rendezvous
Iron Ring
Pow Wow
Halcyon
Owlers
Puma
Cool-Nazdar
Sheldrake Lodge
Esplanadian
Main Stage
Organ
Dining Circle
Kitchen
Medicine Lodge
Owl's Nest
Tarrytown
Wayside Log
Hillside
Sahara
Web
Semperviruens
Interlude
Druids
Care Less
Jynx's Band
Warehouse
Gas House
Fire House
Emergency First Aid Station
Ladera
Dragons
Sons of Toil
Sons of Rest
Mom
Shrine
Ukukulu
Tunerville
Mandalay
Spot
Personage
Pig 'n Whistle
Mocnahonera
Thalia
Tie Binders
Cliff Dwellers
Pink Onion
Cave Man
Valhalla
Oz
Lady's End
Isle of Aves
Shiverata Squatters
Monastery
Bella Union
Cuckoo's Nest
Aviary
Bohemia
Bar Edge
Inn Three
Valley of the Moon
Primrose Cwa
Roaring
Poker Flat
Tenibukhu
Trail Markers
49
Rivers & Lakes
Camp Boundaries
Trails
Streams
Contours
A B C D E F G H I J K L M N O P Q R S
24 25 26

MBERS

VE

lub.

lspaugh, Jamie Borwick, Nissan Boury, Richard
drew Kelly, Robert F. Kingery, Jay A. Levy, John

3. Atkinson, John Parshley Crossley III, Carl D.

escott Berce, Kenneth Holt Besser, Michael L.
inger, Steve Foley USN (Ret.), Kevin Highley
lt, Thomas F. Kiernan III, Colin R. Knudsen,
ard Francis McCann II, Michael E. McGinn,
an II, Peter B. Nauman, Mark Edward Porter,

aptains, and Messrs., Keith Alexander USA
Bruce Bugg Jr., John Bush, Charles E. Cobb
Field, Robert J. Fisher, David Gergen, Gary
Johnson Jr., Richard M. Krasno, Michael P.
nnis A. McNeil, Rockwell A. Schnabel, Peter
Arthur Norman Thomas, William L. Tooley,

l Bancroft, William H. Bronson, Pierson E.
, Thomas G. Henry, Daniel Jordan, Richard
e, Alexander H. Schilling Jr., Charles Glenn

cker Jr., John C. Fisher, John S. Herrington,
nes Kevin Salestrom, John Bertheau "Bert"
l M. Trent, David S. Walker

pe Jr., ***Co-Captains***, and Messrs., Walter
Kevin P. Callaghan, Carlos A. Camargo Jr.,
on, H. William Harlan, James D. Jameson,
3. Francis Saul, Andrew E. Saxton Jr., Alan

, Hamilton V. Bryan II, Bruce Hardaway
land, David W. Kistler, J. Philip Kistler,
Olcott IV, Perry V. Olson, Roderick W.

ns, and Messrs., Carl D. Arnold III, Dix
Dunlap, Clayton Blauer Fritz, Bruce W.
ichael P. Kiernan, Michael J. King, John
glas G. Moore, James Rolph Moore Jr.,
Leland Robarts, Paul C. Shattuck, Carl

-Captains, and Messrs., Matthew D.
William R. Cahill, John Cashin, Craig
David E. Honeyman Jr., William G.
Joseph Gartland Moore, Peter Martin
ames Leslie Walker IV, Nigel Mathew

ns, and Messrs., Bradley Bell, Robert
, John M. B. Hampton B., Peter M.
T. McEvoy, Steven H. Miller, Brian

brow, Peter Kendall Brooks, Michael
er, Ross F. Heil, Chris Hill, Terry M.
gart, Edward C. Woodbridge

Dennis P. Fisco, Erik C. Gunther,
Niello, Denis G. Roy, Leo F. Vigil,

R. Casey, Mark James Crutcher Jr.,
avid Gregory, Jerome Neal Herrick,
K. McCabe, William B. Morrish,
7. Wentworth

rster, Edmund W. Littlefield Jr.,

Messrs., John G. Chiles, R. Ken
Timothy C. Porter, George W.
nan, Matthew J. Taylor

Brown, Duncan H. Campbell,
E. Moore IV, Mark Ohleyer,
am L. Thacher, Ned Topham,

teven K. Busset, Vincent K.
ble, Gregory R. Merriman,
d Joseph Wynne

Lawrence Bosworth, John

James S. Classen, Willard

MEMBER	CAMP
A	
Abbey, Douglas D.	Sundodgers
Abbott, Frank W. Jr.	Moonshiners
Acquistapace, James S.	Dragon
Adams, Clifford S.	Valley of the Moon
Adams, David A. USN (Ret.)	Hideaway
Adams, David Bruce	Tunerville
Adams, Griffith H.	Totem In
Adams, Michael C.	Meyerling
Adams, Peter S.	Skiddoo
Adams, Robert R.	Aviary
Agius, Tancred E. A.	Valhalla
Albritton, Paul	Bald Eagle
Aldinger, William F.	Uplifters
Alexander, Keith USA (Ret.)	Owl's Nest
Alexander, Lamar	Hill Billies
Alexander, Matthew D.	Pink Onion
Allen, Peter Thatcher	Three Threes
Allison, Ben M.	Puma
Almeida, Deladier	Sons of Toil
Alpert, Bernard S.	Hill Billies
Alspaugh, Robert W.	Moro
Alvarez, Don	Shoestring
Alvarez, Walter	Pelican
Ameral, Andrew	Monkey Block
Anderson, Alan G.	Faraway
Anderson, Brenton W.	Sempervirens
Anderson, Bruce Garrett	Web
Anderson, Charles H.	Bald Eagle
Anderson, Christopher Thye	Band
Anderson, David L.	Owl's Nest
Anderson, E. Forrest	River Lair
Anderson, F. Allan	Totem In
Anderson, James G.	Aviary
Anderson, Mark S.	Aviary
Anderson, Ross S.	Silverado Squatters
Anderson, Scott Burton	Utukulu
Andrew, Brent S.	Iron Ring
Anton, Joseph E.	Shoestring
Aoun, Joseph E.	Spot
Arguelles, Randolf L.	Interlude
Armacost, Michael H.	Mandalay
Armacost, Samuel H.	Mandalay
Armstead, Alexander	Tunerville
Armstrong, David A.	Wayside Log
Armstrong, Paul A. W.	Crossroads
Arnold, Carl D. III	Pig 'N Whistle/Jinks Band
Arscott, David Gifford	Aviary
Ashby, Peter R.	Idlewild
Ashenfelter, Orley Clark	Cave Man
Ashford, Alexander P.	Crow's Nest
Ashley, Wm. Whitley	Sundodgers
Ashton, Harris J.	Mandalay
Asmuth, Paul Andrew	Faraway
Aspevig, Clyde R.	Seven Trees
Atkins, William T.	Wild Oats
Atkinson, Franklyn R.	Shoestring
Atkinson, James B.	Nec Natama
Atkinson, Richard C.	Wild Oats
Atwater, H. B. Jr.	Mandalay
Atwater, John C.	Midway
Aubry, Wade M. M.D.	Lost Angels
Augustine, Norman R.	Pelican
Austrian, Robert "Boz"	Aviary
Avlon, John P.	Wayside Log
B	
Baastad, Paul H.	Druids
Bacon, Thomas Edgerton	Snug Harbor
Bade, John E. Jr.	Cool-Nazdar
Baggott, Kenneth B.	Owl's Nest
Bailey, Arthur E.	Halcyon
Bajpai, Jayanti Shankar	Friends of the Forest
Bajzer, Marko	Tunerville
Bakaly, Charles G. Jr.	Lost Angels
Baker, G. Leonard Jr.	Spot
Baker, James A. III	Woof
Baker, James A. IV	Woof
Baker, John B.	Camels
Baker, John Solari	Cuckoo's Nest
Baker, William Leonard Jr.	Green Mask
Baldauf, Hans Rainer	Tarry Town
Ballachey, John Maturin	Sundodgers
Ballard, Robert D.	Mandalay
Balletto, John G.	Wayside Log
Bancroft, Paul Marshall	Owlers
Banker, William H. Jr.	Crow's Nest
Bannan, C. Forrest	Lost Angels
Barbatelli, Ettore Jr.	Idlewild
Barber, Patrick Victor	Tunerville
Barbour, Haley	Haven
Bark, Dennis Laistner	Sahara
Barker, Dwight L.	Land's End
Barker, Peter K.	Stowaway
Barlow, Edward L.	Land's End
Barnard, David H.	Jinks Band
Barnard, Timothy Henry	Web
C	
Cagley, James R.	Totem In
Cahill, Edward Lyons	Friends of the Forest
Cahill, John E. Jr.	Hill Billies
Cahill, William R.	Pink Onion
Caldwell, James E. Jr.	Dragon
Caldwell, L. Hardwick III	Lost Angels
Calhoun, Alexander D.	Last Chance
Calkins, John Thiers	Romany
Callaghan, Kevin P.	Pelican
Callahan, James Christopher	El Toro II
Callan, John C. Jr.	Sleepy Hollow
Callander, Bruce Hardaway	Piedmont
Callander, Charles L.	Faraway
Callander, Clark N.	Midway
Callander, J. Kendrick	Cliff Dwellers
Callander, Peter W.	Uplifters
Callender, William C.	Monastery
Calonico, Robert	Band
Camargo, Carlos A. Jr.	Pelican
Cameron, Anthony E.	Puma
Campbell, Blake	Wayside Log
Campbell, Duncan H.	River Lair
Campbell, Robert J.	Tarry Town
Campbell, Thomas Gordon	Band
Cantrelle, Keith	Band
Caplan, Thomas M.	Sons of Toil
Capobianco, John	Land of Happiness/Jinks Band
Carlson, Donald W.	Interlude
Carlson, Mark D.	Sky Hi
Carmassi, Herman L.	Hideaway
Carmona, Richard H.	Moro
Carrington, Kenneth Russell	Tunerville
Carroll, Daniel A.	Cliff Dwellers
Carroll, Duane A.	Band
Cartan, Jim	Web
Carter, Benjamin F.	Cliff Dwellers
Carter, James A.	Land of Happiness
Carter, Timothy James	Aviary
Carter, Todd	Aviary
Case, Steve	Pelican
Casey, Charles R.	Puma
Casey, Lyman H.	Uplifters
Cashin, John	Pink Onion
Cashin, Skip	Camels
Castellini, Robert H.	Santa Barbara
Cave, B. Charles	Ladera
Cay, John E. III	Valley of the Moon
Cella, Peter Michael	Skiddoo
Cerruti, Thomas E. K.	River Lair
Chalberg, Thomas Walter Jr.	Aviary
Chamberlain, David M.	Hill Billies
Chamberlain, John W.	Cool-Nazdar
Chang, Fred	Tunerville
Chang, James	Sons of Toil
Chang, Stephen	Tunerville
Chapman, Duncan A.	Hill Billies
Chapman, Philip D.	Whoo Cares
Chapman, Robert M.	Land's End
Char, Danton	Ye Merrie Yowls
Char, Devron H.	Ye Merrie Yowls
Charles, Glen G.	Roaring
Charles, Stanley Peter III	Tunerville
Chase, Andy	Hualapai
Chen, Kevin H.	Tunerville
Chenette, Philip	Band
Cheng, Gregory	Aviary
Chiles, John G.	Rendezvous
Chiodo, Gino C.	Totem In
Chiodo, Mario Anthony	Totem In
Chisholm, Jori Lance	Edgehill
Chisholm, Richard W.	Timbuktu
Christie, Dick	Woof
Church, Eric	Wayside Log
Churich, Kenneth J.	Moonshiners
Clack, David A.	Fore Peak
Clair, Pierson E. III	Owlers
Clapp, John D.	Monkey Block
Clark, Michael C.	Aviary
Clark, Richard J. III	Five Easy Pieces
Clark, Richard W.	Aviary
Clarke, Frederick	Utukulu
Classen, James S.	Rough 'n Ready
Classen, Willard J. Jr.	Rough 'n Ready
Claypool, Philip K.	Mandalay
Cleary, John Joseph	Ladera
Clemens, Charles "Skip"	Snug Harbor
Clopp, Larry	Hideaway
Cloyd, Marshall Preston	T-N-T
Cobb, Charles E. Jr.	Owl's Nest
Coffey, Samuel R.	Snug Harbor
Coghlan, John Philip	Care Less
Cohen, Michael B.	Star & Garter
Cohn, Robert	Owl's Nest
Coit, R. Ken	Rendezvous
Colebourn, Donald G.	Faraway
Coleman, Lewis W.	Isle of Aves
Coleman, William R.	Dog House
Erdman, Christian P.	Last Chance
Erickson, Nils	Faraway
Erskine, R. Andrew	Sheldrake Lodge
Ervin, Howard G.	Highlanders
Escher, Caspar "Casey" H. Jr.	Whisky Flat
Eshima, Shinji Takane	Tunerville
Esrey, William T.	Mandalay
Essert, William	Tunerville
Evans, Andrew W.	Camels
Evans, Donald L.	Lost Angels
Evans, Richard B.	Pelican
Evans, Robert Beverley Jr.	Tie Binders
Everdell, Coburn D.	Shoestring
Evers, Albert John II	Whisky Flat
Evers, William Dohrmann Jr.	Faraway
Evers, Williamson M.	Hualapai
Ewald, Charles Ross	Dragon
F	
Faggioli, Justin M.	Silverado Squatters
Fama, Glenn J.	Puma
Fargo, Thomas B.	Land's End
Farish, William S. Jr.	Mandalay
Farley, William F.	Timbuktu
Farrell, James T.	Mandalay
Faulhaber, Charles	Isle of Aves
Fay, Michael George	Pow Wow
Fay, Paul B. III	Stowaway
Federal, William Aubrey Jr.	Moonshiners
Felchlin, J. Christopher	Owlers
Feld, Alan D.	Valley of the Moon
Felder, Louis E. Jr.	Last Chance
Felton, Paul Jacques	Lost Angels
Fenton, Jeffrey J.	Cliff Dwellers
Ferdon, Jonathan	Fore Peak
Ference, George Michael	Tunerville
Ferguson, Niall Campbell	Mandalay
Ferguson, Robert K.	T-N-T
Ferguson, Thomas Francis	Snug Harbor
Fernbach, Stephen A.	Band
Fernbacher, John Philip	Poker Flat
Ferrell, Kevin B.	Owlers
Ferris, Timothy	Poison Oak
Feulner, Edwin J. Jr.	Cave Man
Farish, William S. Jr.	Mandalay
Field, Gregg	Owl's Nest
Field, James L.	Moonshiners
Field, Robert W. Jr.	Moonshiners
Filippenko, Alexei V.	Sundodgers
Finch, Barnaby E.	Care Less
Finger, John William	Monkey Block
Finger, Jonathan S.	Wild Oats
Finger, Richard B.	Outpost
Fisco, Dennis P.	Pow Wow
Fishburne, Junius Rodes III	Wayside Log
Fishburne, Thomas L.	Seven Trees
Fish, Jason M.	River Lair
Fisher, Ambrose J.	Lost Angels
Fisher, John C.	Parsonage
Fisher, John H. N.	Three Threes
Fisher, John J.	Midway
Fisher, Robert J.	Owl's Nest
Fisher, Robert M. Jr.	Totem In
Fisher, William S.	Hill Billies
Fitzgerald, Paul J. S. J.	Iron Ring
Fitzpatrick, John W.	Mandalay
Flanagan, Martin L.	Mandalay
Flax, Robert J.	Aviary
Fletcher, James Jay	Monastery
Flores, James Clyde	Hill Billies
Flynn, Gregory Grant	Cliff Dwellers
Fogelsong, Norman A.	Moro
Foley, Steve USN (Ret.)	Outpost
Folger, Lee Merritt	Zaca
Follett, Alan Lee	Medicine Lodge
Forgey, Iain Paul	Band
Forster, Nicholas S.	Rattlers
Forward, Robert H. Jr.	Totem In
Foscue, Charles T.	Woof
Foster, Paul S. III	Sunshiners
Foster, T. Jack III	Aviary
Fotre, Terry Vincent	Sundodgers
Fournier, Dudley J. Jr.	Rough 'n Ready
Fowler, Gregory A.	Hualapai
Fox, Fred	Tunerville
Fraga, Andrew H. II	Jinks Band
France, Peter	Romany
Franich, Steven	Rough 'n Ready
Frank, Joseph P.	Hillside
Frank, Randall Palmer	Bald Eagle
Fraser, Michael Edward	Wild Oats/Band
Fratt, William H. E.	Totem In
Fraughton, Edward J.	Wayside Log
Frazier, Peter B.	Medicine Lodge
Fredrich, Daniel S.	Tunerville
Freeman, Bradford M.	Lost Angels
Freeman, Robert A.	Bella Union
Freund, James C.	Midway
Fridell, Squire	Utukulu
Fried, Richard B. "Rocky"	Moonshiners
Hayes, Richard Burton III	Mathieu
Haynes, David A.	Sundodgers
Hays, Nicholas A.	Tunerville
Hazen, Paul	Uplifters
Hazlehurst, Thomas B.	Stowaway
Hazlett, William S.	Camels
Heafey, Matt	Crow's Nest
Healey, Terry J.	Skiddoo
Healy, Patrick V	Shoestring
Hearst, William R. III	Owl's Nest
Hebert, Bradford V.	Pink Onion
Hebert, Victor A.	Midway
Hecht, Kenneth G. Jr.	Wild Oats
Heidrich, A. Grant	Highlanders
Heidt, John M.	Monastery
Heil, Ross F.	Poker Flat
Heinmiller, Dale R.	Band
Heinrich, Mark F. USN (Ret.)	Iron Ring
Hemphill, Hardy	Cliff Dwellers
Henderson, Charles	Seven Trees
Henderson, Mark W.	Idlewild
Hennessy, Neil J.	Totem In
Henninger, Daniel P.	Five Easy Pieces
Henriksen, Thomas H.	Cave Man
Henry, Charles R.	Band
Henry, Thomas G.	Owlers
Herbeck, Robert William	Whoo Cares
Herr, Andrew F.	Star & Garter
Herrick, Jerome Neal	Puma
Herrington, John S.	Parsonage
Hess, Justin	Hill Billies
Hewlett, Walter B.	Tunerville
Hewlett, William A.	Highlanders
Heydorn, William H.	Hideaway
Heywood, Robert G.	Aviary
Hicks, Stuart	Band
Hicks, Thomas O.	Mandalay
Higgins, Andrew	Jinks Band
Higgins, Cory	Cool-Nazdar
Higgins, Tyler William	Moonshiners
High, Kenneth G. Jr.	Crow's Nest
Hilger, Leslie G. III	Sequoyah
Hilger, Leslie Guy M.D.	Sequoyah
Hill, Brian A.	Hideaway
Hill, Chris	Poker Flat
Hill, George C. III	Land of Happiness
Hill, Kent Walthall	Hermits
Hill, Scott Clayton	Hermits
Hill, William W.	Medicine Lodge
Hillis, J. Stanley M.D.	Whisky Flat
Hills, Austin E.	Last Chance
Hilton, John R.	Wild Oats
Hinckley, Robert C.	Dragon
Hobbs, Franklin W.	Cave Man
Hobgood, Laurence B.	Hill Billies
Hobin, Patrick S.	Dragon
Hockenberry, Tim	Moro
Hodges, Frederick Mansfield	Aviary
Hoefer, Kurt	Spot
Hoffman, Robert Butler	Midway
Hogan, R. Stephen	Lost Angels
Hogan, William H. III	Jinks Band
Hoganson, John A.	Toyland
Hogland, William D.	Piedmont
Holland, Hank J.	Crossroads
Holland, Jeffrey J.	Sundodgers
Holliday, T. A.	Land of Happiness
Holm, Steve	Hillside
Holt, Benjamin D. III	Outpost
Holt, Nicholas V	Outpost
Holt, Peter M.	Wayside Log
Homs, Christopher D.	Web
Honeyman, David E. Jr.	Pink Onion
Honour, Roger W.	Band
Hood, Michael M.	Web
Hooker, Anthony S.	Timbuktu
Hooper, Ralph Wilson	Meyerling
Hoopes, L. Scott	Cliff Dwellers
Hopcroft, Michael Joseph	Highlanders
Horn, Charles H.	Druids
Horn, Joseph James III	Pow Wow
Hotchkis, John F. Jr.	Lost Angels
Houghton, Scott	Mathieu
House, Mike	Moonshiners
Howard, Frank Joseph Jr.	Ladera
Howard, James Newton	Friends of the Forest
Howerton, David P.	Highlanders
Howley, William E.	Wayside Log
Hoyem, Andrew L.	Silverado Squatters
Hoyne, Lawrence Thomas	Pig 'N Whistle
Hubacher, Richard Elmer	Hillside
Hubbard, G. Scott	Totem In
Hubbard, Kenneth W.	Mandalay
Huber, Kevin P.	Land of Happiness
Huckins, Brian V.	Pig 'N Whistle
Huddlestone, Roger	Wild Oats
Hudner, Philip	Santa Barbara
Hudnut, Thomas C.	Sahara
Lang, Joseph E.	Tunerville
Lang, Noah P.	Mathieu
Lanphier, Edward O. II	Land of Happiness
Lansburgh, Lawrence M.	Land of Happiness
La Plante, James G. Jr.	Crow's Nest
Lara, Enrico	Mathieu
Larkin, John A. III	Poison Oak
Larkins, Robert J.	Meyerling
Larsen, Glenn	Hillside
Larsen, Niels T. Jr.	Valley of the Moon
Larsen, Niels Theodore III	Crow's Nest
Larson, John W.	Midway
Larson, Lynn Iver	Idlewild
Larwood, David J.	Aviary
Lasky, Laurence	Tunerville
Lathrop, Thomas N.	Madrone
Lau, Gregory Glen	Pelican
Lauper, Bernard	Spot
Laversin, Robert Warren	Ladera
Lavis, William Henry IV	Land's End
Lawrence, James Bowles	Toyland
Lawrence, Jason D.	Band
Lawrence, Mark H.	Band
Lawrence, Steven Ernest	Sheldrake Lodge
Lawson, George C.	Pow Wow
Layng, John Gardiner	Valley of the Moon
Lazarus, Michael P.	Owl's Nest
Leach, Howard A. (Alec)	Haven
Leach, Howard H.	Haven
Leach, Michael A.	Utukulu
Leary, Matthew B.	Mathieu
Leavitt, Jonathan	Thalia
LeBuhn, Donald A.	Monastery
Lee, Brian	Tunerville
Lee, Chien	Woof
Leep, Thomas E.	Abbey
Le Fevre, A. Scott	Three Threes
Leitstein, Robert M.	Better 'Ole
Leland, Hayne E.	Silverado Squatters
Le Masters, Earle III	Woof
Lenczowski, Hubert	Toyland
Lenczowski, John	Toyland
Lenzen, Louis C.	Care Less
Leon, Thomas A.	Tarry Town
Lerer, Joseph S.	Woof
Lerude, Warren Leslie	Puma
Leveroni, Stephen E.	Fore Peak
Levine, Nils J. J.	Tunerville
Levingston, Bruce	Stowaway
Levitin, Daniel J.	Dragon
Levonius, Nathaniel P.	Jinks Band
Levtov, Ilya	Tunerville
Levy, Jay A.	Moro
Lewis, Brian	Band
Lewis, Craig C.	Tarry Town
Lewis, Gerald J.	Crossroads
Lewis, Marc J.	Crossroads
Lewis, Mark A.	Tarry Town
Lewis, Mike	Bella Union
Leylegian, George A.	Aviary
Li, Eric X.	Spot
Liano, Anthony D. Jr.	Interlude
Liautaud, Jimmy John	Dragon
Lilienthal, Christopher R.	Sleepy Hollow
Lind, Stephen A.	Totem In
Lindberg, Eric John Jr.	Santa Barbara
Lindsley, Alan Lawrence	El Toro II
Lindstrom, Gregory P.	Valley of the Moon
Lington, Aaron Joseph	Bella Union/Jinks Band
Lininger, Schuyler W. Jr.	Medicine Lodge
Link, Christopher	Outpost
Link, Thomas Hamilton	T-N-T
Littlefield, Edmund W. Jr.	Rattlers/Edgehill
Livermore, Richard C.	Hill Billies
Livingston, Philip B.	Moonshiners
Lockhart, James B.	Sunshiners
Locklin, Hank A.	Valhalla
Loder, Kevin	Band
Lomas, Bradford Wilson	Pow Wow
Long, Darrell D. E.	Valhalla
Long, John "Jay" Bradley	Faraway
Longyear, Douglas M.	Timbuktu
Lopez, Jerry	Ladera
Loughlin, Stephen Francis Jr.	Owl's Nest
Loughran, A. Wiley	Rendezvous
Lovett, Marcus	Five Easy Pieces
Lovewell, John Brownlee	Puma
Lowell, Frederick Kidder	Last Chance
Lowney, Kenneth A.	Land of Happiness
Lowrey, Charles F. Jr.	Green Mask
Lu, Li	Hill Billies
Luce, John M.	Shoestring
Lukes, George E.	Whisky Flat
Milligan, Marshall C.	Friends of the Forest
Millner, Thomas L.	Piedmont
Mills, Alden M.	Lost Angels
Milne, Robert	Land of Happiness
Minor, David R.	Owlers
Mitchell, Mark Trautner	Faraway
Mitroff, George B.	Sheldrake Lodge
Mohler, David G. M.D.	Hualapai
Mohr, Lawrence G. Jr.	Spot
Molnar, David M.	Nec Natama
Mondavi, Michael	Midway
Mondavi, Robert Michael Jr.	Santa Barbara
Monfredini, James Joseph	Skiddoo
Monfredini, Martin Emil	Fore Peak
Montgomery, George F. II	Wayside Log
Montgomery, H. DuBose Jr.	Sundodgers
Montgomery, Matthew	Tunerville
Montgomery, Mike	Hermits
Montgomery, Thomas	Dog House/Jinks Band
Moore, Alexander Rolph	Pig 'N Whistle
Moore, Charles E. IV	River Lair
Moore, Curt	Band
Moore, Douglas G.	Pig 'N Whistle
Moore, George B. Jr.	Cave Man
Moore, James A. III	Tunerville
Moore, James Elliott II	Sons of Toil
Moore, James Rolph Jr.	Pig 'N Whistle
Moore, James Thaddeus III	Pink Onion
Moore, Joseph G.	Pig 'N Whistle
Moore, Joseph Gartland	Pink Onion
Moore, Mark Alexander	Sundodgers
Moore, Peter Martin	Pink Onion
Moore, Robert B. Jr.	Sleepy Hollow
Moore, Scot Elison	Tunerville
Moore, Stephen A.	Tunerville
Moore, Thomas W. Jr.	Cuckoo's Nest
Moore, Wesley D.	Dragon
Moores, William York	Tunerville
Moran, Robert Matthew Jr.	Moonshiners
Morey, Charles L.	Whisky Flat
Morford, Joseph K. III	Medicine Lodge
Morgens, Edwin H.	Mandalay
Morley, H. Barclay	Sunshiners
Morris, Charles Kendrick	Spot
Morris, Thaine R.	Mathieu
Morrish, William B.	Puma
Morrison, Richard H. Jr.	Hideaway
Morrissey, Richard T.	Isle of Aves
Morse, Bryan F.	Aviary
Morse, James R. Jr.	El Toro II
Mosbacher, John (Jack) Ryan	Aviary
Motlow, John Geoffrey	Derelicts
Mott, Brian T.	Puma
Moxley, Michael	Aviary
Mueller, Derek P.	Owlers
Muhs, F. H. Ted	Druids
Muhs, Peter L.	Druids
Mule Deer, Gary C.	Whoo Cares
Mulford, David Campbell	Mandalay
Mullen, Michael G.	Wayside Log
Muller, Brian David	Green Mask
Muller, Martin	Three Threes
Muller, Richard A.	Cave Man
Muller, Timothy Matthew	Green Mask
Mullin, Peter W.	Sky Hi
Mullins, Brian Thayer	Spot
Mumford, H. G. "Toby"	Faraway
Munks, Greg	Hualapai
Munsell, James F.	Derelicts
Murakami, Michael T.	Hillside
Murdoch, Colin	Pig 'N Whistle
Murdock, Deroy	Medicine Lodge
Murphy, Leo J.	Skiddoo
Murphy, Matthew P.	Land of Happiness
Murphy, William	Druids
Murray, Daniel Buntin	Cliff Dwellers
Murray, Dan Jr.	Camels
Murray, John Robert	Poker Flat
Murray, Thomas J. Jr.	Monkey Block
Mutton, Nicholas	Wohwohno
Myatt, J. Michael	Wayside Log
Myers, Jack E.	Aviary
Myers, Richard B. USAF (Ret)	Midway
N	
Nachtrieb, Edward	Shoestring
Nally, Patrick Louis	Cliff Dwellers
Nash, Jeffrey P.	Skiddoo
Nauman, John Edward II	Outpost
Nauman, Peter B.	Outpost
Neale, Alasdair	Tunerville
Neblett, G. Rives	Wayside Log
Nees, John Morgan	Valhalla
Nelson, Kipp MacQueen	Crossroads
Nelson, Leonard S.	Jinks Band
Nelson, Mark G.	Ladera
Nelson, Ward T.	Sunshiners
Nevolo, Gary J.	Snug Harbor
Reis, Thomas S.	Dragon
Reiss, Mitchell	Sons of Toil
Reiter, Charles P.	Mathieu
Reiter, James F.	Tunerville
Reitmeier, Robert Alan	Dog House
Rendell, Kenneth W.	Bella Union
Rennick, Mark Eugene	Romany
Reppas, David L.	Hillside
Reppas, Robert G.	Hillside
Reyes, Carlos A.	Ladera
Reynolds, Jon Q.	Wild Oats
Reynolds, Jon Q. (Jake)	Monastery
Reynolds, Michael Drury	Camels
Reynolds, Robert Joseph	Wayside Log
Reynolds, Thomas B.	Crossroads
Reynoso, Raul	Sunshiners
Rhodes, John W. Jr.	Hideaway
Rice, Henry F.	Whisky Flat
Richanbach, David S.	Interlude
Richards, Peter C.	Toyland
Richardson, Edward Thompson	Highlanders
Richardson, Harold L.	Edgehill
Richardson, W. H.	Aviary
Richart, Ralph M.	Five Easy Pieces
Ricksen, Michael A.	Cool-Nazdar
Riehl, Donald R.	Better 'Ole
Riley, Benjamin K.	Sundodgers
Riley, Warren B. Jr.	Zaca
Rine, Jasper	Sons of Toil
Ripsteen, Jack B.	Ladera
Ripsteen, Jack R. (Tim)	Ladera
Ripsteen, Ryan Eric (Ito)	Ladera
Rissel, Richard Carl	T-N-T
Ritter, Gordon Phillips	Cliff Dwellers
Robarts, Drew Leland	Pig 'N Whistle
Robarts, Michael A.	Whisky Flat
Robbins, Robert C.	Moro
Robbins, Robert H.	Sempervirens
Roberson, Thomas Chase	Better 'Ole
Roberts, Andrew	Lost Angels
Roberts, Daniel W.	Star & Garter
Roberts, George R.	Uplifters
Robertson, A. James II	Wayside Log
Robertson, Channing Rex	Highlanders
Robertson, Mark Owen	Monastery
Robinson, John C.	Uplifters
Robinson, Ted	Totem In
Rocha, Steven A.	Fore Peak
Rockefeller, David Jr.	Stowaway
Rodriguez, Carlos A.	Hermits
Roest, Michael	Band
Rogers, Jesse T.	Stowaway
Rogers, Joe W. Jr.	Lost Angels
Rogers, Mike	Monastery
Rogers, Roy G.	Dragon
Rogers, Stephen Craig	Medicine Lodge
Rogich, Sigmund	Midway
Rohn, R. Jeffrey	Skiddoo
Rohr, James E.	Land of Happiness
Roizen, Michael F. M.D.	Cuckoos Nest Camp
Rojas, John	Jinks Band
Rojas, Vincent E.	Dog House
Rolfe, Stuart T.	Woof
Rollandi, Victor Lawrence Sr.	Pink Onion
Roosevelt, Michael A.	Totem In
Rosati, Mario M.	Isle of Aves
Rosch, Thomas L.	Tie Binders
Rose, Anthony Frederick	Shoestring
Rosekrans, Adolph S.	River Lair
Rosekrans, John S.	River Lair
Rosekrans, Peter R.	River Lair
Rosenberg, Stuart M.	Aviary
Rosenblatt, Toby	Hill Billies
Rosson, Charles Alexander	Web
Roth, Douglas H.	Hualapai
Rowe, Peter Hamlin	Cool-Nazdar
Rowell, Robert W.	Monastery
Roy, Denis G.	Pow Wow
Rubenstein, David Mark	Stowaway
Ruehl, Ernest H. Jr.	Midway
Runnels, Charles (Duke) B. III	Parsonage
Runnels, G. Tyler	Cuckoo's Nest
Ruprecht, David Martin	Woof
Rush, R. Stockton III	Woof
Rutherford, George W.	Rendezvous
Ryan, Frederick J. Jr.	Midway
Ryan, Gregory Paul	Thalia
Ryan, Joseph	Lost Angels
Ryan, Lawrence T. (Tim)	Cliff Dwellers
Ryan, Michael D.	Tunerville
Ryan, T. J. III	Tie Binders
Ryan, Timothy P.	Sons of Toil
Ryland, Kyle	Totem In
S	
Saavedra, Kevin C.	Band
Saffir, Richard A.	Red Fire/Mathieu
Sagal, Peter D.	Shoestring
Stull, David H.	Woof
Sugg, John William Jr.	Web
Sulkowski, Joseph H.	Monkey Block
Sullivan, Brian J.	Aviary
Sullivan, John L. II	Rendezvous
Sullivan, John L. Jr.	Cool-Nazdar
Sullivan, Walter H. III	Stowaway
Sulpizio, Robert E.	Whoo Cares/Jinks Band
Sultan, Ed	Wild Oats
Summa, Terry L.	Tunerville
Sumner, William O.	Land of Happiness
Sutcliffe, Robert J.	Sahara
Sutherland, Kenneth H.	Highlanders
Sutherland, William D.	Highlanders
Sutro, Stephen Sedgwick	Madrone
Sutter, Mark Louis	Sequoyah
Sutton, Garrett Zook	Rendezvous
Sutton, James Hepburn	Dragon
Swain, Robert J.	Cave Man
Swan, John	Star & Garter
Swanson, W. Clarke	Haven
Swartz, Eric C.	Land of Happiness
Sweeney, Joseph Edward III	Land of Happiness
Swindells, William R.	Toyland
Swinden, James Irvine	Pelican
Swinderman, Eric Garth	Jinks Band
Swinerton, James B.	Dragon
Switzer, Brian	Band
Sylla, John R.	Sheldrake Lodge
Symonds, J. Taft	Seven Trees
Symonds, Jonathan T. II	Seven Trees
Szemela, Matthew Jamie	Wayside Log
Szeri, Andrew	Isle of Aves
T	
Taggart, Robert W.	Poker Flat
Taube, Seth B.	Uplifters/Tunerville
Taubman, Robert S.	Stowaway
Taylor, Bradford E.	Bald Eagle
Taylor, James Emmanuel	Abbey
Taylor, John Brian	Cave Man
Taylor, Kenneth John	Aorangi
Taylor, Livingston	Midway
Taylor, Mark Robert	Hermits
Taylor, Matthew J.	Rendezvous
Taylor, Steve	Meyerling
Taylor, Vernon III	Owl's Nest
Teich, Steve Emery	Tunerville
Tellez, Stephen C.	Lost Angels
Tett, David	Land of Happiness
Tevis, Michael L.	Sundodgers
Texido, Michael	Lost Angels
Thacher, David J.	River Lair
Thacher, John P.	River Lair
Thacher, William L.	River Lair
Theurer, Richard	Band
Thieriot, Peter E.	Zaca
Thirkell, Edward D.	Bella Union
Thiry, Kent J.	Hill Billies
Thomas, Arthur Norman	Owl's Nest
Thomas, E. J. Ned II	Faraway
Thompson, Barton H. Jr.	Sempervirens
Thompson, Charles Glenn	Owlers
Thompson, John M.	Tunerville
Thompson, Robert Badcon	Owlers
Thompson, Scott E.	Jinks Band
Thompson, Walter Wright Jr.	Wayside Log
Thomson, Peter A.	Land of Happiness
Thornton, C. B. Jr.	Lost Angels
Thornton, William Laney	Midway
Thurlow, Stephen C.	Hermits
Tiernan, Liam	Cliff Dwellers
Tierney, Thomas J.	Hill Billies
Tight, Tim	Faraway
Tilden, Calvin B.	Sundodgers
Tilton, Peter Cook	Five Easy Pieces
Timberlake, Terrill	Whisky Flat
Timmons, Ryan Patrick	Tunerville
Tinling, Patrick	Jinks Band
Tjian, Robert	Hill Billies
Tobin, Joseph O. II	Poison Oak
Tobin, Michael H. II	Moonshiners
Todd, Joseph Z. III	Wild Oats
Todd, Robert B.	Tunerville
Tognazzini, Roland E.	Whisky Flat
Tolling, Mads	Land of Happiness
Tomsic, Ronald P.	Hermits
Tooley, William L.	Owl's Nest
Topham, Ned	River Lair
Towle, C. Griffith	Roaring
Townsend, Lawrence G.	Hideaway
Traquina, Perry Marques	Monastery
Trent, D. Michael	Parsonage
Trent, Darrell M.	Parsonage
Tribble, Todd	Band
Trimble, William C. III	Sky Hi
Trione, Victor S.	Dog House
Trotter, Tracy L. M.D.	Crow's Nest

…W. Niello, Denis G. Roy, …
…les R. Casey, Mark James Crutcher Jr.,
…, David Gregory, Jerome Neal Herrick,
…arles K. McCabe, William B. Morrish,
…nk W. Wentworth
…S. Forster, Edmund W. Littlefield Jr.,
…th III
…and Messrs., John G. Chiles, R. Ken
…rten, Timothy C. Porter, George W.
…k Sutton, Matthew J. Taylor
…abot Brown, Duncan H. Campbell,
…Charles E. Moore IV, Mark Ohleyer,
… William L. Thacher, Ned Topham,
…ssrs., Steven K. Buster, Vincent K.
…L. Gamble, Gregory R. Merriman,
…, Edward Joseph Wynne
…homas Lawrence Bosworth, John
…ne Jr., James S. Classen, Willard
…as C. Hudnut, Peyton Myers
…Messrs., Ned Brown, Robert
…Michael Kempner, Kenneth
…le, Eugene M. St. John Jr.,
…mas D. Westfeldt II
…Messrs., John A. Bohn Jr.,
…ennedy, Robert D. Krebs,
… Robbins, Christopher L.
…r M. Drake, Leslie Guy
…de R. Aspevig, Mason
…II, Paul J. Karlstrom,
…ymonds, Jonathan T.
…Messrs., R. Andrew
… Sylla, William A.
…n Alvarez, Joseph
…Ganz, Richard E.
…n Nim, Anthony
…nes Woolsey
…ss S. Anderson,
…William Judson,
…an Hammond
…d Tuttle
…Michael Cella,
…glas E. Hart,
…gh Jr., James
…topher "Kip"
… K. Bratton,
… Beverly W.
…, Weston J.
…Weber, John
…n C. Callan
…Michael C.
…Nicholas O.
…ss, Charles
…on, Marco
…son, Scott
…ida, James
…Charles A.
… Patterson,
…, Youmans
…, Thomas
…, Peter K.
…an Thayer
…Andrew F.

Bajzet, Marko Lost Angels
Bakaly, Charles G. Jr. Spot
Baker, G. Leonard Jr. Woof
Baker, James A. III Woof
Baker, James A. IV Camels
Baker, John B. Cuckoo's Nest
Baker, John Solari Green Mask
Baker, William Leonard Jr. Tarry Town
Baldauf, Hans Rainer Sundodgers
Ballachey, John Maturin Mandalay
Ballard, Robert D. Wayside Log
Balletto, John G. Owlers
Bancroft, Paul Marshall Crow's Nest
Banker, William H. Jr. Lost Angels
Bannan, C. Forrest Idlewild
Barbatelli, Ettore Jr. Tunerville
Barber, Patrick Victor Haven
Barbour, Haley Sahara
Bark, Dennis Laistner Land's End
Barker, Dwight L. Stowaway
Barker, Peter K. Land's End
Barlow, Edward L. Jinks Band
Barnard, David H. Web
Barnard, Timothy Henry Aviary
Barnard, William M. Five Easy Pieces
Baron, Barry C. Cave Man
Barrett, John F. Dragon
Bartlett, William F. Interlude
Barton, Greg Spot/Aviary
Barton, Thomas Lewis Three Threes
Bass, Edward P. Isle of Aves
Bass, James E. Zaca
Bass, Lee M. Tunerville
Bass, Randol Alan Pink Onion
Bates, Charles W. Seven Trees
Bates, Mason Pink Onion
Bates, Nicholas Lane
Battey, Michael S. Woof
Baum, Marc Hampton Band
Baxter, Charles B. Tie Binders
Baxter, Thomas W. Tie Binders
Bayless, Daniel H. Snug Harbor
Bea, Carlos Tiburcio Tarry Town
Beall, Donald R. Mandalay
Beardsley, R. Duncan Bella Union
Bechtel, Gary H. Care Less
Bechtel, Riley P. Mandalay
Beck, Bill Fore Peak
Beck, Henry C. III Hill Billies
Beck, Joseph Charles Tunerville
Bedford, Mark Benjamin Oz
Beebe, Bruce Elliott Medicine Lodge
Beebe, Morton Pritchett
Land of Happiness
Behrendt, Richard John Woof
Beim, Robert B. Hermits
Bell, Bradley Poison Oak
Bell, Martin T. Aviary
Bell, Robert F. Rich Aviary
Belonick, Paul Aviary
Belushi, James Woof
Bennington, James L. Totem In
Bennington, William J. Totem In
Benson, John E. Toyland
Benson, Mark Jinks Band
Bentley, Clay Valley of the Moon
Bentley, William Moonshiners
Benway, Randall Aviary
Benzian, James M. Land's End
Berce, Kevin Prescott Outpost
Berens, Thomas P. Pig 'N Whistle
Berg, Jesse Timbuktu
Berg, Shelton Owl's Nest
Berggruen, John Uplifters
Bergman, Steve Band
Berline, Alexander J. Hideaway
Berolzheimer, Charles P. II
Land of Happiness
Berry, Jeffrey G. Piedmont
Berry, Kenneth G. Skiddoo
Bertero, Craige Thalia
Bertero, Richard J. Sky Hi
Bertges, Jack R. Ye Merrie Yowls
Besser, Kenneth Holt Outpost
Best, Randy Cave Man
Bethards, Jack M. Dog House
Bettis, Harry Last Chance
Bice, Richard Edwin Jinks Band
Bickel, John H. Medicine Lodge
Bier, Adam Arthur Aviary
Bigham, Michael F. Midway
Bingham, Wheelock Richard Jr.
Tunerville
Zaca
Birdwell, James P. Jr. Totem In
Birmingham, Rob Care Less
Black, Charles A. Jr. Pelican
Black, Clint Dragon
Blackman, Brian R. Crow's Nest
Blackman, Richard B. Tunerville
Blake, Anthony F. Green Mask
Blake, Mark C. Meyerling
Bland, Geoffrey C. Tunerville

Clair, Pierson E. III Fore Peak
Clapp, John D. Owlers
Clark, Michael C. Monkey Block
Clark, Richard J. III Aviary
Clark, Richard W. Five Easy Pieces
Clarke, Frederick Aviary
Classen, James S. Utukulu
Classen, Willard J. Jr. Rough 'n Ready
Claypool, Philip K. Rough 'n Ready
Cleary, John Joseph Mandalay
Clemens, Charles "Skip" Ladera
Clopp, Larry Snug Harbor
Cloyd, Marshall Preston Hideaway
Cobb, Charles E. Jr. T-N-T
Coffey, Samuel R. Owl's Nest
Coghlan, John Philip Snug Harbor
Cohen, Michael B. Care Less
Cohn, Robert Star & Garter
Coit, R. Ken Owl's Nest
Colebourn, Donald G. Rendezvous
Coleman, Lewis W. Faraway
Coleman, William R. Isle of Aves
Dog House
Collins, Arthur R. Sunshiners
Collins, Charles M. Iron Ring
Collins, Craig Bennett Aviary
Collins, G. Fulton IV Pelican
Collins, James P. Meyerling
Collins, Michael James Poker Flat
Colman, Robert S. Valley of the Moon
Comann, Tyler K. Spot
Comartin, Robert A. Sky Hi
Congdon, Jeffrey H. Timbuktu
Conger, Harry M. Isle of Aves
Conger, Harry M. IV Isle of Aves
Conlan, Charles L. II Thalia
Conlan, Daniel T. Camels
Connelly, James D. Sundodgers
Conners, Terry B. Hillside
Conrad, Barnaby III Hill Billies
Consagra, George D. Poker Flat
Considine, Terry Cave Man
Conte, David Aviary
Conway, Elliot S. Derelicts
Cook, Robert E. Land's End
Cook, Scott Pelican
Cooke, Lowell Thomas Aviary
Cookson, David E. Jungle
Cookson, James H. Jungle
Cookson, Richard Jungle
Cookson, Robert C. Faraway
Cooley, Robert A. Friends of the Forest
Cooper, Allen B. Camels
Cooper, Barry Sons of Toil
Cooper, John L. Thalia
Coors, Peter H. Midway
Coriston, James Michael Edgehill
Coriston, James Michael Jr. Edgehill
Cormia, Neil Band
Cosby, Jonathan W. B. Toyland
Costello, Joseph V. III Moonshiners
Costello, Keith C. Thalia
Costigan, Carlton G. Seven Trees
Coulter, James G. Owl's Nest
Covarrubias, Michael A. Monastery
Covington, Christopher T-N-T
Craig, Mitchell S. Band
Craig, Peter C. Meyerling
Crandall, L. Dale T-N-T
Craves, Evan Tunerville
Crawford, Bradley Cort Aviary
Crawford, J. Brooks M.D. Abbey
Crocker, Charles Stowaway
Cropper, David P. Sundodgers
Cropper, Thomas Albert Iron Ring
Cross, James Allin Tie Binders
Crossley, John Parshley III Nec Natama
Crow, Harlan Dog House
Crowell, Richard R. Tie Binders
Crumley, Roger L. Crossroads
Crutcher, Mark James Jr. Puma
Cummins, Donal Casey Wayside Log
Cunningham, Howard A. Jr. Care Less
Curry, James T. Jr. Mandalay
Cuthbert, David Lee Mathieu

D

D'Ambrosio, Franc John Monastery
D'Amico, Steven Joseph Tunerville
D'Ovidio, Gene J. Idlewild
Dachs, Alan M. Hill Billies
Dagley, William F. Sunshiners
Dalrymple, Brian Band
Dalrymple, Callen D. Band
Daly, Leo A. III Stowaway
Damner, Bert Whisky Flat
Damon, Allen F. Sundodgers
Daniel, Eric R. Aviary
Daniels, Mitchell E. Jr. Lost Angels
Danielsen, Paul Monastery
Danielson, Lee Santa Barbara
Dapper, Samuel M. Hermits
Dart, Stephen Lost Angels

Forster, Nicholas S. Rattlers
Forward, Robert H. Jr. Totem In
Foscue, Charles T. Woof
Foster, Paul S. III Sunshiners
Foster, T. Jack III Aviary
Fotre, Terry Vincent Sundodgers
Fournier, Dudley J. Jr. Rough 'n Ready
Fowler, Gregory A. Hualapai
Fox, Fred Tunerville
Fraga, Andrew H. II Jinks Band
France, Peter Romany
Franich, Steven Rough 'n Ready
Frank, Joseph P. Hillside
Frank, Randall Palmer Bald Eagle
Fraser, Michael Edward Wild Oats/Band
Fratt, William H. E. Totem In
Fraughton, Edward J. Wayside Log
Frazier, Peter B. Medicine Lodge
Fredrich, Daniel S. Tunerville
Freeman, Bradford M. Lost Angels
Freeman, Robert A. Bella Union
Freund, James C. Midway
Fridell, Squire Utukulu
Fried, Richard B. "Rocky" Moonshiners
Friedkin, William Lost Angels
Friedman, Jerry Woof
Friedman, Michael A. M.D. Lost Angels
Friedman, Tully M. Midway
Friedrichs, Jay H. Bella Union
Frist, William H. M.D. Hill Billies
Fritz, Clayton Blauer Pig 'N Whistle
Fritz, Lynn C. Monastery
Froehlich, John Crossroads
Frye, Lawrence J. Sundodgers
Fuery, Charles P. Wayside Log/Aviary
Fuller, Charles A. Sons of Toil
Fuller, John M. Jr. Highlanders
Fuller, Richard L. Highlanders
Fulstone, Steven A. Green Mask
Funsten, James Johnston III Crow's Nest
Furlotti, Alexander Woof
Furman, Will Aviary

G

Gaither, H. Rowan III
Friends of the Forest
Gaither, James C. Friends of the Forest
Gaither, James Castle Jr.
Friends of the Forest
Galante, Edward Elio Cuckoo's Nest
Galisatus, Michael Band
Gallisa, Daniel Aviary
Galvin, Eugene G. M.D. Hideaway
Galvin, Sean Zaca
Gamble, George Thomas Timbuktu
Gamble, James A. Land of Happiness
Gamble, Launce E. Piedmont
Gamble, Launce L. Roaring
Gamble, Mark D. Silverado Squatters
Gammill, Lee M. Jr. Land's End
Ganassi, Floyd R. (Chip) Jr. Monastery
Ganz, Michael A. Shoestring
Gardiner, John J. III Sky Hi
Gardner, Robert K. Woof
Garlinghouse, Richard E. Jr. Shoestring
Garvey, John K. Druids
Gasser, Nolan Ira Five Easy Pieces
Gavenman, Samuel Charles Aviary
Gaylord, Peter Band
Gazulis, Theodore Jungle
Gazzaniga, Michael S. Dragon
Gellert, Fred Jr. Silverado Squatters
Gensler, David Monastery
George, Robert P. Mandalay
Gerber, John D. T. Zaca
Gergen, David Owl's Nest
Gerstner, Louis V. Jr. Midway
Giannini, Beau Spot
Gibson, Gregg C. Camels
Gibson, Robert Band
Gibson, Woody J. Whoo Cares
Giddings, Daniel Arthur Jr. Mathieu
Gidwitz, Ronald J. Midway
Gilbert, Jack Fisher Puma
Gilbert, Robert J. Isle of Aves
Gilhuly, Edward A. Stowaway
Gille, Thomas Wm. Fore Peak
Gilless, J. Keith Isle of Aves
Gilligan, Patrick Valley of the Moon
Gilmer, Jerome Romany
Ginn, Samuel L. Mandalay
Ginsburg, Douglas H. Cave Man
Ginwala, Cyrus Tunerville
Girard, Stephen A. Meyerling
Glaser, Will Wayside Log
Glenn, Roger Bella Union/Jinks Band
Glover, Edmund Rough 'n Ready
Goff, Hall N. Tunerville
GoGwilt, Cai P. Tunerville
Goldman, Kenneth S. Tunerville
Goldsmith, Robert H. Cliff Dwellers
Gonzalez, Gemi Jose Highlanders
Gonzalez, Ignacio Uplifters
Good, David E. Medicine Lodge

Hooker, Anthony S. Timbuktu
Hooper, Ralph Wilson Meyerling
Hooper, L. Scott Cliff Dwellers
Hopcroft, Michael Joseph Highlanders
Horn, Charles H. Druids
Horn, Joseph James III Pow Wow
Hotchkis, John F. Jr. Lost Angels
Houghton, Scott Mathieu
House, Mike Moonshiners
Howard, Frank Joseph Jr. Ladera
Howard, James Newton
Friends of the Forest
Howerton, David P. Highlanders
Howley, William E. Wayside Log
Hoyem, Andrew L. Silverado Squatters
Hoyne, Lawrence Thomas
Pig 'N Whistle
Hubacher, Richard Elmer Hillside
Hubbard, G. Scott Totem In
Hubbard, Kenneth W. Mandalay
Huber, Kevin P. Land of Happiness
Huckins, Brian V. Pig 'N Whistle
Huddlestone, Roger Wild Oats
Hudner, Philip Santa Barbara
Hudnut, Thomas C. Sahara
Huff, David P. Aviary
Huffines, Steven Conway Aviary
Huffman, Timothy C. Lost Angels
Huggins, Charles C. (Chip) Fore Peak
Hughan, Wade C. Silverado Squatters
Hughes, Francis J. Jr. Abbey
Hughes, Louis R. Hillside
Hughes, Luman H. III Jinks Band
Hume, George H. Hill Billies
Humphrey, G. Watts Jr. Zaca
Huneke, Murray Carter Owl's Nest
Hunt, Christopher N. Sundodgers
Hunt, Robert L. Monkey Block
Hussman, Walter E. Jr.
Valley of the Moon
Hutchinson, William David Meyerling
Hutchison, Claude Burton Jr. Thalia
Hyde, Douglas K. Sons of Toil
Hyde, Richard E. III Timbuktu
Hyde, Richard E. Jr. Timbuktu
Hymes, Victor L. Wayside Log/Aviary
Hynes, William M. Iron Ring

I

Ikehara, James M. Tunerville
Imbler, Stephen V.
Crossroads/Jinks Band
Imrie, Kent S. Halcyon
Inch, Robert Tie Binders
Inman, Bobby R. Hillside
Irving, Bradley Aviary
Irwin, John N. III Haven
Isola, Frank J. Jr. Interlude
Ivich, Lawrence E. Tie Binders

J

Jack, Robert B. Moonshiners
Jackson, D. Dana Midway
Jackson, David P. Sunshiners
Jackson, Mike R. Hualapai
Jackson, Palmer G. Lost Angels
Jackson, Palmer G. Jr. Totem In
Jackson, Peter Santa Barbara
Jackson, Peter K. Spot
Jacobes, Charley Land's End
Jacobes, Roy Chapman Land's End
Jacobs, Jack Howard Land of Happiness
Jacobson, David Tunerville
Jacobson, Henry Stevenson Snug Harbor
Jacobus, Jay William Hillside
Jaeger, Jeffrey L. Whisky Flat
Jagard, Christopher G. Tunerville
Jagels, Edward R. Skiddoo
James, John K. Hermits
Jameson, James D. Pelican
Jameson, Michael Borden Sundodgers
Jamieson, Edward B. Land's End
Janes, William S. Woof
Janson, Jacques J. Aviary
Janssen, Dirk Faraway
Janssens, Luc G. Monkey Block
Jaquier, Guy F. Timbuktu
Jarman, Claude Midway
Jason, William G. Pink Onion
Jasper, N. W. (Bill) Jr. Thalia/Band
Jeffries, Bradford Highlanders
Jeffries, Steven Bradford Highlanders
Jenkins, John O. Madrone
Jenkins, Oliver G. Cool-Nazdar
Jensen, Harbo P. Tarry Town
Jewett, George F. III Seven Trees
Johanson, Donald Carl
Land of Happiness
Johnson, Charles B. Mandalay
Johnson, Charles W. III Land's End
Johnson, Craig R. Druids
Johnson, Frederick D. Sleepy Hollow
Johnson, Gregory C. Tunerville
Johnson, Gregory E. Mandalay
Johnson, Gregory K. Wayside Log
Johnson, Jay Kent Dog House
Johnson, Jacob M. Hualapai

Lininger, Schuyler W. Jr. Bella Union/Jinks Band
Link, Christopher Medicine Lodge
Link, Thomas Hamilton Outpost
Littlefield, Edmund W. Jr. T-N-T
Livermore, Richard C. Rattlers/Edgehill
Livingston, Philip B. Hill Billies
Lockhart, James B. Moonshiners
Locklin, Hank A. Sunshiners
Loder, Kevin Valhalla
Lomas, Bradford Wilson Band
Long, Darrell D. E. Pow Wow
Long, John "Jay" Bradley Valhalla
Longyear, Douglas M. Faraway
Lopez, Jerry Timbuktu
Loughlin, Stephen Francis Jr. Ladera
Loughran, A. Wiley Owl's Nest
Lovett, Marcus Rendezvous
Lovewell, John Brownlee Five Easy Pieces
Lowell, Frederick Kidder Puma
Lowney, Kenneth A. Last Chance
Lowrey, Charles F. Jr. Land of Happiness
Lu, Li Green Mask
Luce, John M. Hill Billies
Lukes, George E. Shoestring
Lundin, John A. Whisky Flat
Ladera
Lundquist, Weyman J. River Lair
Lundy, Gordon Collins Sundodgers
Lurie, Robert A. Shoestring
Luther, Homer L. Jr. Woof
Lynch, Charles R. Idlewild
Lynch, Ronald P. Jr. Idlewild
Lyons, Irving F. III Moonshiners
Lyons, Richard Spot

M

MacAllister, John Aviary
MacBride, Thomas J. Jr. Bella Union
MacCaskill, Paul L. Camels
MacColl, Ian Coats Poker Flat
MacCorkle, Jeffrey W. Tie Binders
MacDonald, Edmund Jr. Sleepy Hollow
MacDonald, Kirkpatrick
Silverado Squatters
Macdonald, Peter Scott Hualapai
MacDonald, William John Crossroads
MacDonnell, Miles C.
Valley of the Moon
MacGuire, Michael C. Outpost
Machette, Michael H. Cool-Nazdar
Mackenzie, Roger D. Medicine Lodge
MacLeod, John K. Land's End
MacPhee, Trey Faraway
Macpherson, Kevin D. Seven Trees
Madden, John R. Parsonage
Madding, Bruce W. Thalia
Magnuson, Richard A. Midway
Maguire, Michael L. Five Easy Pieces
Mahany, Brian Douglas Monkey Block
Maier, Jeffrey C. Care Less
Maier, Robert W. Whoo Cares
Main, Stephen T. Tunerville
Maiolo, Marco Snug Harbor
Majewski, Steven R. Sunshiners/Rattlers
Mallari, R. Peter Aviary
Maloney, Graham Timbuktu
Maloney, William J. III Stowaway
Malott, Deane Silverado Squatters
Malott, James S. Mathieu
Maltbie, Roger L. Whoo Cares
Mancini, Brooks T. Bella Union
Mancini, Jay C. Wayside Log
Mancini, Philip Woodson Skiddoo
Mancini, Skip Skiddoo
Mandigo, Clark R. II Five Easy Pieces
Manfre, Michael Joseph Web
Manseau, Robert B. Aviary
Mansfield, Stephen A. Whisky Flat
Mao, Tyson Francis Tunerville
Marcelli, Victor Ottavio Monkey Block
Marchesi, Silvano B. Tunerville
Mardikian, Haig G. Cave Man
Mardikian, John Haig Cave Man
Margaretten, John D. Abbey
Margolin, Edwin Alan
Totem In/Jinks Band
Markison, Robert E. Tarry Town/Band
Marks, Robert Thomas Puma
Maroney, John F. Piedmont
Maroney, Robert Edward Dog House
Marquardt, David F. Zaca
Marren, John William Mandalay
Marshall, Christopher P. Uplifters
Marston, Jeffrey Lowell El Toro II
Marston, Michael Wayside Log
Martin, Christopher J. Zaca
Martin, David Orem Tunerville
Martin, John F. Sheldrake Lodge
Martin, Joseph John M.D.
Sheldrake Lodge
Martin, Patrick D. Pelican
Martin, Richard Wilson Aviary
Marx, Robert O. Poison Oak
Marymor, Rodman J. Band
Maslin, Philip Star II Aviary
Mason, Arthur D. Bella Union

Murdoch, Colin Pig 'N Whistle
Murdock, Deroy Medicine Lodge
Murphy, Leo J. Skiddoo
Murphy, Matthew P. Land of Happiness
Murphy, William Druids
Murray, Daniel Buntin Cliff Dwellers
Murray, Dan Jr. Camels
Murray, John Robert Poker Flat
Murray, Thomas J. Jr. Monkey Block
Mutton, Nicholas Wohwohno
Myatt, J. Michael Wayside Log
Myers, Jack E. Aviary
Myers, Richard B. USAF (Ret) Midway

N

Nachtrieb, Edward Shoestring
Nally, Patrick Louis Cliff Dwellers
Nash, Jeffrey P. Skiddoo
Nauman, John Edward II Outpost
Nauman, Peter B. Outpost
Neale, Alasdair Tunerville
Neblett, G. Rives Wayside Log
Nees, John Morgan Valhalla
Nelson, Kipp MacQueen Crossroads
Nelson, Leonard S. Jinks Band
Nelson, Mark G. Ladera
Nelson, Ward T. Sunshiners
Nevolo, Gary J. Snug Harbor
Newbigging, David K. Cave Man
Newman, Paul Fore Peak
Newman, Scott Winthrop Wild Oats
Nichols, Alan Hammond
Silverado Squatters
Nichols, Tim Valhalla
Nicholson, W. John Highlanders
Nicholson, William H. Sons of Rest
Niello, David F. Pow Wow
Niello, Rick Faraway
Niello, Roger W. Pow Wow
Nikias, Chrysostomos L. Lost Angels
Nim, Kenneth Shoestring
Nishkian, Levon H. Toyland
Nixon, Thomas Arthur Bella Union
Noble, Morris Jr. Sleepy Hollow
Noble, William L. Roaring
Norberg, Douglas E. Sempervirens
Nordstrom, James A. Piedmont
Norris, William F. Wohwohno
North, D. Warner
Silverado Squatters/Aviary
Nouri, Michael Zaca
Nova, Brian Kauakea
Poison Oak/Jinks Band
Novak, Gary Wild Oats

O

O'Brian, Dillon Midway
O'Brien, Conan Three Threes
O'Brien, George D. Jr. Wayside Log
O'Connell, Tomlinson Daniel Dragon
O'Connor, Brian Day Meyerling
O'Connor, Jay H. Wayside Log
O'Donnell, Chris Stowaway
O'Grady, Standish H. Hualapai
O'Keefe, Sean Wayside Log
O'Leary, William F. Valley of the Moon
O'Malley, John Martin Zaca
O'Malley, Peter Cuckoo's Nest
O'Neill, George D. Jr. Romany
O'Neill, Jeffrey Bryan Sky Hi
O'Neill, Joseph L. III Web
O'Neill, Peter M. Wayside Log
O'Reilly, David J. Mandalay
Oakley, John B. Sons of Rest
Oberndorf, William Edward Hill Billies
Oetting, David P. Star & Garter
Ogburn, David Wade Aviary
Ogburn, Matthew M. Skiddoo
Ohleyer, Mark River Lair
Olcott, Cornelius IV Piedmont
Olds, William Lee III Fore Peak Camp
Olenick, Paul Edgehill/Jinks Band
Oliver, Gary Charles Hillside
Olivier, Frank Rattlers
Olivier, Rufus Tunerville
Olmsted, Jonathan Derelicts
Olsen, George H. Jr. Land of Happiness
Olson, Eric T. USN (Ret.) Lost Angels
Olson, Perry V. Piedmont
Orrick, Murray Scott Utukulu
Osborn, James R. Tarry Town
Osborne, Brent W. Totem In
Osborne, David M. Cool-Nazdar
Osterling, Ralph S. Bella Union
Osthimer, Charles E. III Zaca
Otter, Richard C. Medicine Lodge
Owens, Bill USN (Ret.)
Silverado Squatters

P

Pace, Peter USMC (Ret) Monastery
Padian, Kevin Hideaway
Pagani, Sean-Paul A. Aviary
Palladino, John Jinks Band
Palm, Charles G. Cave Man
Panitch, Sanford B. Sky Hi
Papadopoulos, Panos Sons of Toil
Paradis, Paul Ernest Friends of the Forest
Parfit, Matthew Band
Parish, Jeffrey J. Aviary
Valley of the Moon

Rosekrans, Peter R. River Lair
Rosenberg, Stuart M. Aviary
Rosenblatt, Toby Hill Billies
Rosson, Charles Alexander Web
Roth, Douglas H. Hualapai
Rowe, Peter Hamlin Cool-Nazdar
Rowell, Robert W. Monastery
Roy, Denis G. Pow Wow
Rubenstein, David Mark Stowaway
Ruehl, Ernest H. Jr. Midway
Runnels, Charles (Duke) B. III
Parsonage
Runnels, G. Tyler Cuckoo's Nest
Ruprecht, David Martin Woof
Rush, R. Stockton III Woof
Rutherford, George W. Rendezvous
Ryan, Frederick J. Jr. Midway
Ryan, Gregory Paul Thalia
Ryan, Joseph Lost Angels
Ryan, Lawrence T. (Tim) Cliff Dwellers
Ryan, Michael D. Tunerville
Ryan, T. J. III Tie Binders
Ryan, Timothy P. Sons of Toil
Ryland, Kyle Totem In

S

Saavedra, Kevin C. Band
Saffir, Richard A. Red Fire/Mathieu
Sagal, Peter D. Shoestring
Saigal, Arun K. Tunerville
Sakakeeny, Gabriel Band
Salazar, Phillip Rattlers
Salestrom, James Kevin Parsonage
Salewski, Anthony J. Aviary
Salt, Haddon N. Wohwohno
Saltzer, David L. Aviary
Sample, Wilton Wade Faraway
Sandell, Scott David Stowaway
Sanders, Drew Yager Star & Garter
Sandman, John Bertheau "Bert"
Parsonage
Sanford, Jeff Sunshiners/Jinks Band
Santana, Irving G. Tunerville
Santry, Timothy Clayton Sequoyah
Saul, B. F. III Seven Trees
Saul, B. Francis Pelican
Saveri, Richard Alexander Esplandian
Savino, Richard Cono Care Less
Saxton, Andrew E. Land of Happiness
Saxton, Andrew E. Jr. Pelican
Saxton, Richard L. D. Druids
Schaaf, Robert E. Better 'Ole
Schadlich, Scott F. Green Mask
Schafer, H. James Druids
Schatz, Joseph L. Tie Binders
Scheel, Jeff Meyerling
Schellerup, Mark Baxter Tie Binders
Schenkkan, Tex Aviary
Scheuer, Edward J. Timbuktu
Schiff, Albert J. Five Easy Pieces
Schilling, Alexander H. Jr. Owlers
Schmidt, Alexis Clausen Hillside
Schmidt, Christopher L. Sempervirens
Schmidt, Eric Clausen Hillside
Schmidt, Jon Eugene Aviary
Schmoke, Kurt L. Hill Billies
Schnabel, Rockwell A. Owl's Nest
Schneider, Edward John IV Camels
Schnitzer, Bruce W. Tie Binders
Schnitzer, Jordan D. Moro
Schreck, Thomas A. Iron Ring
Schroeder, Darren D. Meyerling
Schulte, Bernard H. Jr. Cool-Nazdar
Schultz, Gregory W. Haven
Schulze, Mark Chapman Idlewild
Schumacher, Robert J. Hualapai
Scibetta, W. Craig Hideaway
Scott, Conley Jay II Aviary
Scott, Edward B. II Wild Oats
Scott, Thomas W. Wayside Log
Scully, John H. Sunshiners
Sears, John H. Cool-Nazdar
Seeligson, Arthur A. III Zaca
Sehgal, Ravinder Tunerville
Seidel, Bruce Medicine Lodge
Selfridge, Michael Sempervirens
Seligmann, Peter Owl's Nest
Semple, Lloyd A. Santa Barbara
Sertich, John L. Sundodgers
Setrakian, Scott H. Silverado Squatters
Settlemier, B. Reid Totem In
Settlemier, Weston J. Sky Hi
Sfarzo, Ronald A.
Bella Union/Jinks Band
Shapiro, A. Horton Thalia
Shapiro, James M. Cliff Dwellers
Sharp, Neil Tunerville
Shattuck, Paul C. Pig 'N Whistle
Shattuck, William M. Sleepy Hollow
Shaw, Arthur V. Sunshiners
Shaw, Brian C. Nec Natama
Shea, Peter Jr. Land's End
Shea, Peter Owen Land's End
Shearer, Frederic George Fore Peak
Shepard, Brian F. Tie Binders
Shepard, Christopher "Kip" Skiddoo
Shepard, Roderick W. Piedmont
Shepherd, Richard Medicine Lodge
Sherman, Robert S. III Seven Trees
Shields, Robert M. Jr. Crossroads
Hualapai

Midway
Thurlow, Stephen C. Hermits
Tiernan, Liam Cliff Dwellers
Tierney, Thomas J. Hill Billies
Tight, Tim Faraway
Tilden, Calvin B. Sundodgers
Tilton, Peter Cook Five Easy Pieces
Timberlake, Terrill Whisky Flat
Timmons, Ryan Patrick Tunerville
Tinling, Patrick Jinks Band
Tjian, Robert Hill Billies
Tobin, Joseph O. II Poison Oak
Tobin, Michael H. II Moonshiners
Todd, Joseph Z. III Wild Oats
Todd, Robert B. Tunerville
Tognazzini, Roland E. Whisky Flat
Tolling, Mads Land of Happiness
Tomsic, Ronald P. Hermits
Tooley, William L. Owl's Nest
Topham, Ned River Lair
Towle, C. Griffith Roaring
Townsend, Lawrence G. Hideaway
Traquina, Perry Marques Monastery
Trent, D. Michael Parsonage
Trent, Darrell M. Parsonage
Tribble, Todd Band
Trimble, William C. III Sky Hi
Trione, Victor S. Dog House
Trotter, Tracy L. M.D. Crow's Nest
Tuan, Bertrand Tunerville
Tudor, Douglas M. Meyerling
Tuller, Robert M. (Bob) Roaring
Tully, Herbert B. Piedmont
Turner, Bruce Gordon Aviary
Turner, David E. III Band
Turner, Marshall C. Jr. Shoestring
Turner, Thomas A. Hermits
Tuttle, Crawford Silverado Squatters
Tyler, Carl D. Pig 'N Whistle

U

Ullyot, Theodore Warren
Valley of the Moon
Ulriksen, Mark Wayside Log
Usher, Kirk Jr. Faraway
Usich, Jonathan D. Medicine Lodge

V

Vail, Thomas Parker Land's End
Valentine, Christian D. Mandalay
Van Genderen, Warren Care Less
Van Horn, William G. Idlewild
Vap, J. Gordon Totem In
Vaughan, James S. Medicine Lodge
Vaughan, Richard Haylett Tunerville
Veach, Jay Sunshiners
Veit, Robert J. Aviary
Verzhbinsky, Alyosha G. Wayside Log
Vestal, Peter L. Medicine Lodge
Vickers, Robert M. Poison Oak
Viel, Jean-Pierre L. Puma
Vigil, Leo F. Pow Wow
Villareal, Leopoldo Three Threes
Vinson, Donald E. Sahara
Violich, Paul A. Thalia
Violich, Peter Christopher Tunerville
Vitalie, John R. Aviary
Vivaldi, Gregory A. Utukulu
Vogel, Philip Orson Medicine Lodge
Vogt, Evon Z. III Highlanders
Volk, David R. Cuckoo's Nest
Volk, Richard R. Crow's Nest
Volkmann, William Sleepy Hollow
von Stein, Wm. Scott Dog House
Vorhees, Peter A. Sheldrake Lodge

W

Wagener, Peter Davis Star & Garter
Wagner, Henry W. III Aviary
Wagner, Henry Weinhard IV Aviary
Wakin, Eric Thomas Cave Man
Walden, Chris Owl's Nest
Walker, Brooks III Stowaway
Walker, Brooks Jr. Stowaway
Walker, David S. Parsonage
Walker, James Leslie IV Pink Onion
Walker, Vaughn Owl's Nest
Wallis, Edward James Whisky Flat
Walsh, David P. Aviary
Walsh, David R. Camels
Walsh-Wilson, Alexander Tunerville
Walters, Frank L. Jr. Zaca
Walters, James Douglas Totem In
Walton, Rob Woof
Walton, William Hampton III Midway
Wang, Da-Gang Band
Wangeman, Conrad Tie Binders
Ware, Lincoln Tarry Town
Warren, Benjamin S. III Tie Binders
Warren, James D. Hillside
Warren, James D. Jr. Lost Angels
Warren, Jeffrey Earl Isle of Aves
Warren, Nigel Mathew Pink Onion
Washington, Gene A. Hillside
Waste, William Harrison II Esplandian
Watkins, Richardson L. Faraway
Watkins, Thomas R. Tarry Town
Watson, Douglas C. Santa Barbara
Watt, Philip Cargill Interlude
Watterworth, Scott Monastery
Wattis, Paul L. III Poison Oak
Wattis, Paul L. Jr. Crow's Nest
Watts, H. David Tunerville
Watts, Jack Loy II Sempervirens

KUDOBOARD

Benson, Mark — Toyland
Bentley, Clay — Jinks Band
Bentley, William — Valley of the Moon
Benway, Randall — Moonshiners
Benzian, James M. — Aviary
Berce, Kevin Prescott — Land's End
Berens, Thomas P. — Outpost
Berg, Jesse — Pig 'N Whistle
Berg, Shelton — Timbuktu
Berggruen, John — Owl's Nest
Bergman, Steve — Uplifters
Berline, Alexander J. — Band
Berolzheimer, Charles P. II — Hideaway

Berry, Jeffrey G. — Land of Happiness
Berry, Kenneth G. — Piedmont
Bertero, Craige — Skiddoo
Bertero, Richard J. — Thalia
Bertges, Jack R. — Sky Hi
Bessen, Kenneth Holt — Ye Merrie Yowls
Best, Randy — Outpost
Bethards, Jack M. — Cave Man
Bettis, Harry — Dog House
Bice, Richard Edwin — Last Chance
Bickel, John H. — Jinks Band
Bier, Adam Arthur — Medicine Lodge
Bigham, Michael F. — Aviary
Bingham, Wheelock Richard Jr. — Midway

Birdwell, James P. Jr. — Tunerville
Birmingham, Rob — Zaca
Black, Charles A. Jr. — Totem In
Black, Clint — Care Less
Blackman, Brian R. — Pelican
Blackman, Richard B. — Dragon
Blake, Anthony F. — Crow's Nest
Blake, Mark C. — Tunerville
Bland, Geoffrey C. — Green Mask
Bliss, Frank — Meyerling
Bloomberg, Mike — Tunerville
Bloomingdale, Robert R. — Mandalay
Blumenkranz, Mark — Poison Oak
Board, Charles L. Jr. — Abbey
Boardman, Eric Charles — Thalia
Boardman, William Kenyon Jr. — Shoestring

Bobrow, Morris David — Aviary
Bodine, Murray G. — Poker Flat
Bodman, Richard S. — Cuckoo's Nest
Bodman, Taylor S. — Midway
Boesch, Robert J. — Stowaway
Boesch, Thomas R. B. — Band
Bogardus, Andrew L. — Thalia
Bogardus, Peter Jr. — Totem In
Boggan, James E. — Green Mask
Bohannon, David D. II — Sons of Toil
Bohannon, Scott E. — Tie Binders
Bohn, John A. Jr. — Tie Binders
Bolt, Robert Cameron — Sempervirens
Bolton, George B. — Faraway
Bond, Charles — Sky Hi
Bonney, J. Dennis — Pelican
Boone, Philip S. Jr. — Tunerville
Boos, Andrew — Pink Onion
Borda, Richard J. — Aviary
Borg, Christopher — Sempervirens
Boring, Dix — Tunerville
Boring, Douglas — Pig 'N Whistle
Borwick, Jamie — Pig 'N Whistle
Bosch, Mark Alan — Moro
Bosche, John Volkmann — Mathieu
Boskin, Michael J. — Whisky Flat
Bost, Frederic W. — Hill Billies
Boswell, G. Michael — Whisky Flat
Boswell, James W. — Dog House
Bosworth, Thomas Lawrence — Moonshiners
Boury, Nissan — Romany
Bowlsby, Robert Addison II — Moro
Bowman, Michael L. — Hermits
Bradley, Michael P. — Outpost
Bradley, Richard J. — Cliff Dwellers
Bradman, Jesse M. — Cliff Dwellers
Bradner, Randy — Monastery
Brady, Christopher D. — Meyerling
Brady, Nicholas F. — Mandalay
Brady, Nicholas F. Jr. — Mandalay
Brady, Patrick H. USA (Ret) — Mandalay
Brandin, Mark S. — Wohwohno
Branion, Jeff M — Druids
Bratton, Douglas K. — Faraway
Breck, Peter Beaudoux — Sky Hi
Breck, Ted B. — Stowaway
Breen, Kevin J. — Monastery
Brennan, Craig D. — Ye Merrie Yowls
Brennan, James E. — Aviary
Brennan, Timothy Yates — Band
Brooks, Benjamin Jay — Three Threes
Brooks, Michael Jay — Band
Brownie, Elbert Paul — Band
Brownie, Paul Boyce — Wild Oats
Briggs, Donald T. Jr. — Monastery
Brightbill, Hans D. — Sunshiners
Brill, John Wesley Jr. — Tunerville
Brimich, John Michael — Hermits
Brinkerhoff, Jonathan W. — Cool-Nazdar
Brinton, Percy, Larry — Tunerville

Brisco, Jack — Band
Britton, Jeffrey — Stowaway
Broadbent, Jeffrey — Whisky Flat
Brock, Jeffrey — Sundodgers
Brock, Jeffrey — Aviary
Brock, Jeffrey — Lost Angels
Brock, Jeffrey — Monastery
Brock, Jeffrey — Santa Barbara
Brock, Jeffrey — Hermits
Brock, Jeffrey — Lost Angels
Brock, Jeffrey — Tunerville
Brock, Jeffrey — Pink Onion
Brock, Jeffrey — Bella Union
Brock, Jeffrey — Pig 'N Whistle
Brock, Jeffrey — Piedmont
Brock, Jeffrey — Aviary
Brock, Jeffrey — Aviary
Brock, Jeffrey — Rattlers
Brock, Jeffrey — Edgehill
Brock, Jeffrey — Totem In
Brock, Jeffrey — Stowaway
Brock, Jeffrey — Meyerling
Brock, Jeffrey — Skiddoo
Brock, Jeffrey — Parsonage
Brock, Jeffrey — Haven
Brock, Jeffrey — Band/LOH
Brock, Jeffrey — Stowaway
Brock, Jeffrey — Sons of Toil
Brock, Jeffrey — Meyerling

Brock, Jeffrey — Totem In/Jinks Band
Brock, Jeffrey — Aviary
Brock, Jeffrey — Silverado Squatters
Brock, Jeffrey — Crossroads
Brock, Jeffrey — Utukulu
Brock, Jeffrey — Sequoyah
Brock, Jeffrey — Five Easy Pieces
Brock, Jeffrey — Five Easy Pieces
Brock, Jeffrey — Bald Eagle
Brock, Jeffrey — Hualapai
Brock, Jeffrey — Midway
Brock, Jeffrey — Wayside Log
Brock, Jeffrey — Faraway
Brock, Jeffrey — Tunerville
Brock, Jeffrey — Lost Angels
Brock, Jeffrey — Dragon
Brock, Jeffrey — Camels
Brock, Jeffrey — Bella Union
Brock, Jeffrey — Camels
Brock, Jeffrey — Skiddoo
Brock, Jeffrey — Moonshiners
Brock, Jeffrey — Monastery
Brock, Jeffrey — Santa Barbara
Brock, Jeffrey — Tie Binders
Brock, Jeffrey — Halcyon
Brock, Jeffrey — Sleepy Hollow
Brock, Jeffrey — Timbuktu
Brock, Jeffrey — Woof
Brock, Jeffrey — Zaca
Brock, Jeffrey — Monkey Block
Brock, Jeffrey — Fore Peak
Brock, Jeffrey — Poker Flat
Brock, Jeffrey — Aviary
Brock, Jeffrey — Aviary
Brock, Jeffrey — Santa Barbara
Brock, Jeffrey — Owl's Nest
Brock, Jeffrey — Land of Happiness
Brock, Jeffrey — Aviary
Brock, Jeffrey — Sempervirens
Brock, Jeffrey — Halcyon
Brock, Jeffrey — Midway

Brock, Jeffrey — Friends of the Forest
Brock, Jeffrey — Aviary
Brock, Jeffrey — Silverado Squatters
Brock, Jeffrey — Crossroads
Brock, Jeffrey — Utukulu
Brock, Jeffrey — Sequoyah
Brock, Jeffrey — Five Easy Pieces
Brock, Jeffrey — Bald Eagle
Brock, Jeffrey — Hualapai
Brock, Jeffrey — Midway
Brock, Jeffrey — Wayside Log
Brock, Jeffrey — Faraway
Brock, Jeffrey — Tunerville
Brock, Jeffrey — Lost Angels
Brock, Jeffrey — Dragon
Brock, Jeffrey — Camels
Brock, Jeffrey — Bella Union
Brock, Jeffrey — Camels
Brock, Jeffrey — Skiddoo
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Brock, Jeffrey — Monastery
Brock, Jeffrey — Santa Barbara
Brock, Jeffrey — Tie Binders
Brock, Jeffrey — Halcyon
Brock, Jeffrey — Sleepy Hollow
Brock, Jeffrey — Timbuktu
Brock, Jeffrey — Woof
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Brock, Jeffrey — Aviary
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Brock, Jeffrey — Tunerville
Brock, Jeffrey — Lost Angels
Brock, Jeffrey — Dragon
Brock, Jeffrey — Camels
Brock, Jeffrey — Bella Union
Brock, Jeffrey — Camels
Brock, Jeffrey — Skiddoo
Brock, Jeffrey — Moonshiners
Brock, Jeffrey — Monastery
Brock, Jeffrey — Santa Barbara
Brock, Jeffrey — Tie Binders
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Brock, Jeffrey — Woof
Brock, Jeffrey — Zaca
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Brock, Jeffrey — Poker Flat
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Brock, Jeffrey — Aviary
Brock, Jeffrey — Santa Barbara
Brock, Jeffrey — Owl's Nest
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Brock, Jeffrey — Sempervirens
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Brock, Jeffrey — Midway

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Brock, Jeffrey — Bella Union
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Brock, Jeffrey — Fore Peak
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Brock, Jeffrey — Sequoyah
Brock, Jeffrey — Five Easy Pieces
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Brock, Jeffrey — Hualapai
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Brock, Jeffrey — Wayside Log
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Brock, Jeffrey — Tunerville
Brock, Jeffrey — Lost Angels
Brock, Jeffrey — Dragon
Brock, Jeffrey — Camels
Brock, Jeffrey — Bella Union
Brock, Jeffrey — Camels
Brock, Jeffrey — Skiddoo
Brock, Jeffrey — Moonshiners
Brock, Jeffrey — Monastery
Brock, Jeffrey — Santa Barbara
Brock, Jeffrey — Tie Binders
Brock, Jeffrey — Halcyon
Brock, Jeffrey — Sleepy Hollow
Brock, Jeffrey — Timbuktu
Brock, Jeffrey — Woof
Brock, Jeffrey — Zaca
Brock, Jeffrey — Monkey Block
Brock, Jeffrey — Fore Peak
Brock, Jeffrey — Poker Flat
Brock, Jeffrey — Aviary
Brock, Jeffrey — Aviary
Brock, Jeffrey — Santa Barbara
Brock, Jeffrey — Owl's Nest
Brock, Jeffrey — Land of Happiness
Brock, Jeffrey — Aviary
Brock, Jeffrey — Sempervirens
Brock, Jeffrey — Halcyon
Brock, Jeffrey — Midway

Lyrics Boards

Bobrow, Morris David — Aviary
Bodine, Murray G. — Poker Flat
Bodman, Richard S. — Cuckoo's Nest
Bodman, Taylor S. — Midway Stowaway
Boesch, Robert J. — Stowaway Band
Boesch, Thomas R. B. — Thalia
Bogardus, Andrew L. — Totem In
Bogardus, Peter Jr. — Green Mask
Boggan, James E. — Sons of Toil
Bohannon, David D. II — Tie Binders
Bohannon, Scott E. — Tie Binders
Bohn, John A. Jr. — Sempervirens
Bolt, Robert Cameron — Faraway
Bolton, George B. — Sky Hi
Bond, Charles — Pelican
Bonney, J. Dennis — Tunerville
Boone, Philip S. Jr. — Pink Onion
Boos, Andrew — Aviary
Borda, Richard J. — Sempervirens
Borg, Christopher — Tunerville
Boring, Dix — Pig 'N Whistle
Boring, Douglas — Pig 'N Whistle
Borwick, Jamie — Moro
Bosch, Mark Alan — Mathieu
Bosche, John Volkmann — Whisky Flat
Boskin, Michael J. — Hill Billies
Bost, Frederic W. — Whisky Flat
Boswell, G. Michael — Dog House
Boswell, James W. — Moonshiners
Bosworth, Thomas Lawrence — Romany
Boury, Nissan — Moro
Bowlsby, Robert Addison II — Hermits
Bowman, Michael L. — Outpost
Bradley, Michael P. — Cliff Dwellers
Bradley, Richard J. — Cliff Dwellers
Bradman, Jesse M. — Monastery
Bradnee, Randy — Meyerling
Brady, Christopher D. — Mandalay
Brady, Nicholas F. — Mandalay
Brady, Nicholas F. Jr. — Mandalay
Brady, Patrick H. USA (Ret) — Wolwohmo
Brandin, Mark S. — Druids
Branion, Jeff M — Faraway
Bratton, Douglas K. — Sky Hi
Breck, Peter Beaudoux — Stowaway
Breck, Ted B. — Monastery
Breen, Kevin J. — Ye Merrie Yowls
Brennan, Craig D. — Aviary
Brennan, James E. — Band
Brennan, Timothy Yates — Three Threes
Bresler, Benjamin Jay — Band
Bresler, Michael Jay — Band
Bressie, Elbert Paul — Wild Oats
Bressie, Paul Boyce — Monastery
Briggs, Donald T. Jr. — Sunshiners
Brightbill, Hans D. — Tunerville
Brill, John Marty Jr. — Hermits
Brinck, John Michael — Cool-Nazdar
Briner, Robert Lee — Utukulu
Brink, Benjamin McAlester — Aviary
Brinkley, Douglas — Wayside Log
Brinton, William Wiman — Pig 'N Whistle
Briscoe, Lawrence W. — Spot
Bronson, William H. — Owlers
Brooks, Conley Jr. — Outpost
Brooks, Leon E. (Kix) — Hill Billies
Brooks, T. Anthony — Derelicts
Brose, William George — Hideaway
Brown, Aaron B. — Tunerville
Brown, Cabot — River Lair
Brown, F. Frederick — Land's End
Brown, Jeffrey John — Faraway
Brown, John M. — Aviary
Brown, Michael — Cuckoo's Nest
Brown, Ned — Santa Barbara
Brown, Zachry — Lost Angels
Browne, Christopher Parsons — Medicine Lodge
Browne, Merrick Jr. — Rough 'n Ready
Browne, Timothy Otis — Medicine Lodge
Browning, Christopher Mose — Tie Binders
Brummel, Jonathan J. — Tunerville
Brush, Gerald F. Jr. — Cool-Nazdar
Brush, Spencer M. — Crow's Nest
Bryan, Hamilton V. II — Piedmont
Bryan, Parker S. — Tie Binders
Buckley, Christopher — Hill Billies
Buffett, Jimmy — Wayside Log
Bugg, J. Bruce Jr. — Owl's Nest
Bulkley, Edward L. — Druids
Bull, Douglas F. — Meyerling
Bullard, Edward Dickinson — Friends of the Forest
Bulley, Allen E. III — Zaca
Bulley, Allen E. Jr. — Zaca
Bulmer, Richard C. — Woof
Bundschu, James T. — Band
Burch, Roger A. — Cuckoo's Nest
Burdick, Harold Blunt — Tarry Town
Burkett, William C. — Timbuktu
Burkhart, David — Tunerville
Burnett, Robert W. — Pink Onion

Davis, Jonathan — Edgehill
Davis, Wade — Totem In
Dawson, William J. — Stowaway
Day, Douglas W. — Stowaway
Day, Robert A. — Meyerling
deBenedetti, John F. — Skiddoo
Decker, Frederick S. — Parsonage
Decker, Richard W. Jr. — Haven
Deeter, Byron — Band/LOH
Deffes, Neil P. — Stowaway
DeGioia, John J. — Sons of Toil
DeGrade, William F. — Meyerling
de Gross, Kurt McConnell — Totem In/Jinks Band
Dehlinger, Robert J. — Aviary
Dehmel, Richard C. — Silverado Squatters
Delmouth, Karl — Crossroads
Delugnes, R. Michael — Utukulu
de Lasslo, Damon — Sequoyah
Del Monte, Richard — Five Easy Pieces
De Luchi, Stephen F. — Bald Eagle
DeMartini, Philip A. — Huajapai
de Matran, Nilus — "Billy Valentine"
Demmon, Roy Earl — Midway
Denham, William F. — Wayside Log
Dennis, Harvy L. E. — Faraway
Desautels, Marc Pierre — Tunerville
De Silva, Lynton — Lost Angels
Desjardin, Dennis Edmund — Dragon
Desmarais, Charles — Camels
Desmoines, Peter Blaise — Bella Union
DeSorrento, James — Camels
Devlin, Patrick Arthur — Skiddoo
DeVoto, Randall B. — Moonshiners
DeVoto, Terence Alan — Monastery
Dewey, Richard R. Jr. — Santa Barbara
Dias, Thomas J. — Tie Binders
Dickason, Bradford S. — Halcyon
Dickenson, Charles H. — Sleepy Hollow
Dickey, Mark M. — Timbuktu
Dickinson, Jon M.D. — Woof
Dickson, John D. — Zaca
Diethelm, Markus U. — Monkey Block
Diffenderfer, G. Edward — Fore Peak
Dillon, David — Poker Flat
Dini, Robert Bruce — Aviary
Dini, Robert Louis — Aviary
Dinneen, Lawrence — Santa Barbara
DiPiero, Robert John — Owl's Nest
Dixon, Donald R. — Land of Happiness
Dobelle, Evan S. — Aviary
Dobies, Joshua — Sempervirens
Docker, W. F. — Halcyon
Dodd, William H. — Midway
Doll, Dixon Raymond — Friends of the Forest
Domann, William A. Jr. — Aviary
Donaho, Brazos A. — Interlude
Donahoe, Daniel J. IV — Poison Oak
Donner, Alexander B. — Poison Oak
Donner, Joseph W. — Stowaway
Dorman, David Wyatt — Aviary
Dostart, Steven P. — Wild Oats
Doumani, Peter J. — Sundodgers
Douty, Stephen R. — Halcyon
Downer, E. Michael — Five Easy Pieces
Downey, Paul A. — Medicine Lodge
Doyle, Patrick F. — Faraway
Doyle, Richard Proctor Jr. — Sequoyah
Drake, Peter M. — River Lair
Drakoulias, George — Hualapai
Draper, Timothy C. — Hill Billies
Draper, William H. III — Sundodgers
Dressel, Chris J. — Moonshiners
Drewes, John Frederick — Thalia
Drysdale, George M. — Wayside Log
Duboc, Robert M. Jr. — Cool-Nazdar
Duckhorn, Daniel James — Pink Onion
Ducommun, Robert C. — Mathieu
Duff, Michael Patrick — Lost Angels
Dunham, Keith — Pig 'N Whistle/Jinks Band
Dunlap, Larry — Lost Angels
Dunlap, William R. — Whisky Flat
Duryea, Paul R. — Wayside Log
Dutra, Randal M. — Sempervirens
Dwight, Herbert M. Jr.

E

Eakle, Matt — Band
Eatwell, John — Cave Man
Eberhard, Andrew J. — Crossroads/Jinks Band
Eberhardt, Douglass M. II — Roaring
Eckard, George R. — Moonshiners
Edelman, David — Wayside Log
Eden, Theodore A. — Sons of Toil
Edwards, Cree A. — Hualapai
Edwards, Jeffrey G. — Stowaway
Edwards, Paul C. — Hualapai
Edwards, William L. — Hualapai
Egan, Gerald F. — Sky Hi
Egan, Mark — Monastery
Eggers, W. Chip — Bella Union
Ehchi, Charles — Spot
Eliopoulos, Theodore — Sky Hi

Gordon, Lindsay H. — Tie Binders
Gordon, Robert Cochran III — Cliff Dwellers
Gordon, Stuart M. — Band
Gore, Gordon C. — Sunshiners
Goss, Thomas A. — Huajapai
Gotchey, Peter C. — Bromley
Gould, Charles L. Jr. — Utukulu
Grady, Mark F. — Cliff Dwellers
Grady, Robert F. — Outpost
Graffis, Kevin Highley — Outpost
Graffis, Richard M. — Outpost
Grafton, Scott Thomas — Sons of Toil
Graham, Bradley J. — Care Less
Graham, Jordan Walker — Care Less
Graham, Lawrence — Tie Binders
Graham, Stephen A. — Skiddoo
Graves, Guy M. — Sundodgers
Graves, Peter — Jinks Band
Grayson, William Ellison — Midway
Green, Edward — Tunerville
Green, J. Jeffrey — Wayside Log
Green, Jeffrey T. — Sons of Rest
Green, William George — Madrone
Greenberg, Maurice R. — Cave Man
Greene, Frank Perry — Camels
Greene, J. J. — Aviary
Greene, James H. Jr. — Uplifters
Greenwood, Robert Hilliard — Jungle
Gregory, David — Puma
Gregory, Quintard — Moonshiners
Grether, John M. — Friends of the Forest
Grey, Richard S. — Derelicts
Griesedieck, Joseph E. Jr. — Totem In
Griffin, Noah Webster — Sons of Toil/Aviary
Grogan, Thomas J. Jr. — Web
Groves, Paul — Lost Angels
Gruber, Frederick Wm. — Monastery
Gruber, Frederick Wm. Jr. — Uplifters
Gruber, Wyatt — Uplifters
Grupe, Greenlaw "Fritz" Jr. — Pelican
Gsell, Gordon B. Jr. — Green Mask
Gualco, Ross — Totem In/Jinks Band
Guenzer, Andrew — Tunerville
Guggenhime, Richard J. — Midway
Guibara, Albert — Land of Happiness
Guittard, Gary — Owl's Nest
Gullett, John M.D. — Bella Union
Gunther, Erik C. — Pow Wow
Gustavson, Carl D. — Nec Natama

H

Hachman, Timothy Dervin Musto — Crow's Nest
Hachman, Timothy J. — T-N-T
Hackbarth, Alfred E. III — Hermits
Haff, John P. — Skiddoo
Hagerman, David H. — Aviary
Haines, Marshall — Medicine Lodge
Halbe, Stephen A. — Tunerville
Hale, James C. III — Pink Onion
Hale, Prentis C. III — Zaca
Hale, Robert V. — Monastery
Hall, Fred Jones — Hermits
Hall, Lee — Aviary
Hall, Ted W. — Medicine Lodge
Haller, Thomas F. Jr. — Rendezvous
Halloran, Michael J. — Sundodgers
Halnan, Charles T. — Owlers
Halse, Ehren K. — Aviary
Hamilton, William R. — Mathieu
Hammer, Joseph W. — Woof
Hammergren, John H. — Owl's Nest
Hammersmith, William C. III — Red Fire
Hammonds, William E. — Woof
Hampson, Dirk — Sons of Rest
Hampton, Gregory J. — Poison Oak
Hampton, John M. B. — Poison Oak
Hanes, Eldridge C. — Derelicts
Hanley, John A. Jr. — Skiddoo
Hanna, John Paul — Sempervirens
Hansel, Henry — Monastery
Hansel, Stephen E. — Land's End
Hansen, John C. — Five Easy Pieces
Hansen, Robert C. — Medicine Lodge
Hanson, Paul Jr. — Aviary
Hanson, Victor Davis — Pelican
Hardwick, Richard J. — Dog House
Hardwick, Robert D. — Haven
Hardy, Richard E. — Sundodgers
Hargrave, Alexander W. — Aviary
Harlan, H. William — Pelican
Harley, Alan D. — Care Less
Harman, Fred — Hualapai
Harper, Stephen S. — Star & Garter
Harris, Jerrold B. — Totem In
Harris, Jerrold B. (Jay) Jr. — Totem In
Harris, Jonathan M. IV — Cliff Dwellers
Harris, Lawrence W. IV — Zaca
Harris, Robert C. Jr. — Cliff Dwellers
Harrison, Walter F. III — Valley of the Moon
Hart, Bruce W. — Pig 'N Whistle
Hart, Jeffrey — Skiddoo

Johnson, W. Thomas — Lost Angels
Johnston, Scott Wallace — Monkey Block
Johnstone, Homer — Aviary
Jones, Alan W. — Pelican
Jones, Ben — Five Easy Pieces
Jones, Craig Allen — Hillside
Jones, Ellis — River Lair
Jones, Michael Gordon — Sleepy Hollow
Jones, Preston Patterson Jr. — Wayside Log
Jones, Robert Trent Jr. — Five Easy Pieces
Jordan, Charles Lee — Aviary
Jordan, Daniel — Owlers
Joss, Robert L. — Mandalay
Judson, David William — Silverado Squatters

K

Kalvaria, Hylton — Band
Karber, Kent — Green Mask
Karlstrom, Paul J. — Seven Trees
Karren, Charles Parker — Abbey
Kasten, Fritz Frederick — Land of Happiness
Kaufman, David — Ye Merrie Yowls
Kautz, John H. — Tie Binders
Keating, Peter F. — Last Chance
Kee, Terry M. — Poker Flat
Keeling, Gregg Bernard — Land of Happiness
Keil, Russell D. Jr. — Esplandian
Keller, Gregory James — Monkey Block
Keller, Mark Stephen — Sunshiners
Keller, Michael A. — Sempervirens
Kelley, George Hatfield — Crossroads
Kelley, John Armstrong — Aviary
Kelley, Kevin F. — Wild Oats
Kelley, Robert D. Jr. — Whisky Flat
Kelley, T. Shawn — Wild Oats
Kelly, Alex W. — Tunerville
Kelly, James Andrew — Moro
Kelly, Michael W. — Monastery
Kelly, Paul Brendan III — Aviary
Kempner, Michael — Santa Barbara
Kempner, Thomas L. Jr. — Stowaway
Kenna, Lee M. Jr. — Sundodgers
Kennedy, David M. — Sempervirens
Kennedy, George L. — Totem In
Kennedy, Gregory Davis — Midway
Kepner, Scott D. — Hualapai
Kerr, John C. — Land of Happiness
Kerr, John Sexton — Aviary
Kerwin, James Daniel — Band
Keyston, Douglas A. — Hillside
Khan, Zain — Tunerville
Kibbey, Jason Turner — Esplandian
Kidney, Brian Desmond — Sons of Rest
Kiernan, Michael P. — Pig 'N Whistle
Kiernan, Thomas F. III — Outpost
Kimball, Jeffrey — Bald Eagle
Kimball, Stephen C. — Care Less
King, Donald Alan Jr. — Camels
King, Michael J. — Pig 'N Whistle
Kingery, Robert F. — Moro
Kingsley, Daniel R. — Green Mask
Kingsley, Stephen Eliott — Pink Onion
Kirkham, James F. — Dragon
Kirkorian, Roy — Wild Oats
Kirley, Luke — Band
Kirwan, R. DeWitt (Kyle) — Whisky Flat
Kissinger, Henry A. — Mandalay
Kistler, David W. — Piedmont
Kistler, J. Philip — Piedmont
Klebahn, Hugh W. — Cuckoo's Nest
Klein, Eugene A. Jr. — Seven Trees
Klein, James D. — Totem In
Klein, Michael D. — Woof
Klein, Thomas B. — Mandalay
Kleisner, Ted J. — Land of Happiness
Klinedinst, John D. — Jungle
Klyce, Henry — Tunerville
Knight, Andrew — Mandalay
Knudsen, Colin R. — Outpost
Knudsen, David C. — Outpost
Knudsen, Derek T. — Totem In
Koch, Charles G. — Midway
Koch, W. Brian — Crow's Nest
Konetzni, Al Jr. (Ret.) — Better 'Ole
Konkel, Harry W. — Oz
Koranda, Kenneth — Highlanders
Kostic, Thomas F. — Thalia
Kovacevich, Richard M. — Mandalay
Kramer, John — Sheldrake Lodge
Krames, Lawrence Arthur — Monkey Block
Kranz, Thomas Francis — Camels
Krasno, Richard M. — Owl's Nest
Krebs, Robert D. — Sempervirens
Kress, Kevin Patrick — Band
Krimm, David R. — Aviary
Krohn, Donald R. — Cliff Dwellers/Band
Kruse, Christopher S. — Aviary
Kuechler, Henry N. IV — Roaring
Kuhle, Rick — Lost Angels
Kuhlmann, Peter M. — Poison Oak

Mayman, Mark S. — Isle of Aves
Mayne, Stephen S. — Snug Harbor
Mare, George S. — Aviary
McAuliffe, Richard Charles M.D. — Monastery
McAuliffe, Stephen B. — Cool-Nazdar
McBaine, J. Patterson — Five Easy Pieces
McCabe, Charles K. — Puma
McCabe, Eugene A. — Iron Ring
McCann, Edward Francis II — Outpost
McCann, Nicholas Keegan — Valhalla
McCarthy, David R. Jr. — Tie Binders
McCarthy, John J. Jr. — Band
McCarty, Thomas J. — Toyland
McCauley, Adam — Monkey Block
McCaw, Bruce R. — Wolwohmo
McClary, Edward Bertrum — Four Angels/Jinks Band
McClatchy, William Briggs — Better 'Ole
McCloud, Kimball P. — Poison Oak
McComish, John H. — Pig 'N Whistle
McCormack, Robert C. — Zaca
McCormick, David H. — Mandalay
McCown, George E. — Land of Happiness
McCrea, Frederick H. II — Medicine Lodge
McCubbrey, J. Bruce — Aviary
McCullough, Goodall W. Jr. — Skiddoo
McCune, Allan A. — Interlude
McCune, Brian Adam — Tunerville
McDermott, Edward Henry — Hill Billies
McDonald, Ian Bruce — Band
McDonald, Paul Joseph — Better 'Ole
McDonald, Timothy J. — Cool-Nazdar
McDowell, Malcolm — Three Threes
McDowell, W. Patrick — Bella Union
McEachron, Brian L. — Totem In
McEfee, Camden S. — Haven
McEvoy, Nion T. — Poison Oak
McGarr, Cappy R. — Pelican
McGarry, Christopher T. — Tunerville
McGettigan, Charles C. — Zaca
McGinley, Michael — Aviary
McGinn, Michael E. — Outpost
McGleenan, John — Moro
McGrath, Michael F. — Lost Angels
McGuinness, Joseph Patrick — Ladera
McHugh, Robert Anthony III — Sky Hi
McKannay, Richard H. Jr. — Owlers
McKennon, Marc Jon — Sunshiners
McKernan, Michael K. — Outpost
McKnew, Tom — Bella Union
McLaughlin, Stuart — Valley of the Moon
McLaughlin, Thomas O. — Esplandian
McLellan, Bruce B. — Seven Trees
McMaster, Herbert R. — Wayside Log
McMicking, Henry C. — Haven
McMillan, Peter H. — Sky Hi
McNab, James III — Skiddoo
McNabb, Mark Hopkins — Aviary
McNamara, Daniel Forbes — Pig 'N Whistle
McNaughton, Raymond James — Utukulu
McNeil, Dennis A. — Owl's Nest
McNeill, H. Russell — Medicine Lodge
McNellis, John E. — Interlude
McNiff, Kevin L. — Aviary
McNulty, Michael Thomas — Web
McNutt, Scott H. — Sons of Rest
McPherson, Michael C. — Sleepy Hollow
McQuade, Donald A. — Hideaway
McReynolds, David Francis Anthony — Iron Ring
McReynolds, Thomas P. — Sunshiners
McWilliams, Keith B. — Thalia
Meacham, Jon — Hill Billies
Meakin, James W. — Jungle
Meakin, Thomas E. — Jungle
Meals, Timothy — Tunerville
Meblin, Matthew B. — Jinks Band
Meese, Edwin III — Cave Man
Mehran, Alexander R. — Stowaway
Mehran, Alexander R. Jr. — Dragon
Mel, Howard Charles — Silverado Squatters
Mellor, Robert E. — Whisky Flat
Melone, David Richard — Sleepy Hollow
Melvoin, Jeffrey D. — Aviary
Mendenhall, Eddie — Meyerling
Mendoza, Joseph M. — Tarry Town
Merrill, Steven L. — Woof
Merriman, Dwight L. III — Santa Barbara
Merriman, Gregory R. — Roaring
Merten, John R. — Rendezvous
Merten, Peter B. — Rendezvous
Messmer, Harold M. Jr. — Mandalay
Metheny, Alan E. — Meyerling
Metheny, Johnny — Hermits
Metz, Thomas F. — Lost Angels
Meyer, Donald R. — Last Chance
Meyersieck, Kenneth W. — Tie Binders
Michael, Peter Z. — Spot
Michelson, Michael W. — Uplifters
Millar, Richard W. Jr. — Idlewild

Parker, Gerald L. — Midway
Parsons, Gerald F. — Isle of Aves
Parsons, Travis M. — Crossroads
Pasternak, Eddie — Ladera
Patten, Gordon Rutledge — Uplifters
Patterson, David A. — Cliff Dwellers
Patterson, Robert F. — Last Chance
Patton, E. Scott — Whisky Flat
Patton, Paul Lyon — Faraway
Paul, Hartley — Shoestring
Paul, Howard R. — Pelican
Paul, Jeffrey Frederic — Bella Union
Paulsen, Jon H. — Bella Union
Peck, Rodney R. Esq. — Interlude
Peckler, Josh M. — Cool-Nazdar
Pedley, Dean A. — Land's End
Pedley, Rick — Land's End
Pelkan, John R. — Band
Pelosi, Laurence — Whisky Flat
Pelosi, Paul F. — Woof
Pence, J. Blair II — Whisky Flat
Pendergast, Gene E. Jr. — Jinks Band
Percy, Roger D. — Whisky Flat
Perez, Vincent — Bella Union
Perez-Rubio, Carlos — Totem In/Jinks Band
Perry, J. Anthony — Tunerville
Perry, James Warren — Timbuktu
Perry, Mark W. — Ladera
Peters, Alexander — Sundodgers
Peterson, Edward H. III — Ladera
Peterson, John H. — Interlude
Peterson, Richard H. Jr. — Dog House
Peterson, Stephen F. — Wayside Log
Peterson, Steven B. — Outpost
Petkevich, J. Misha — Sons of Toil
Pettus, David Wingfield — Parsonage
Phelan, Michael Aloysius — Star & Garter
Phelps, William H. — Owl's Nest
Phipps, Allen M. — Ye Merrie Yowls
Pickering, Frederick B. Jr. — Band
Pickford, Stephen T. — Aviary
Pierson, Peter O'Malley — Band
Pigott, Mark — Tie Binders
Pillsbury, Thomas E. — Bella Union
Pinger, Edward B. Jr. — Owl's Nest
Pinkus, Gary Stuart — Parsonage
Placzek, C. Alex — Madrone
Pliska, Gregory L. — Band
Plumleigh, Michael — Tie Binders
Podell, Nick — Bella Union
Podesta, Robert Anthony — Owl's Nest
Poe, David A. — Parsonage
Poett, Henry Williams III — Cliff Dwellers
Pohlen, Patrick A. — Wild Oats
Poland, Bill R. — Wild Oats
Policy, Carmen A. — Outpost
Poling, Drew — Three Threes
Pollock, Jeffrey Ord — Sleepy Hollow
Pond, Robert M. Jr. — Owlers
Poole, Bruce Christopher — Owlers
Poole, Christopher K. — Outpost
Poole, David W. — Rendezvous
Poole, Edward Gray — Tunerville
Porter, Mark Edward — Sunshiners
Porter, Timothy C. — Lost Angels
Potochny, James — Interlude
Pottruck, David — Tunerville
Power, Thomas H. — Valley of the Moon
Powers, Michael S. — Toyland
Prater, Doy — Hill Billies
Precourt, Jay Anthony Jr. — Thalia
Pressler, Larry L. — Hill Billies
Prezant, William A. — Meyerling
Price, P. Anthony — Utukulu
Price, William Stanley III — Wild Oats
Prindiville, G. David — Silverado Squatters
Priske, Joseph L. — Poison Oak
Protopappas, John — Edgehill
Prusiner, Stanley B. — Monkey Block
Pugh, James — Tunerville
Pulling, Thomas L. — Dragon
Pyle, Charles S. — Lost Angels
Pyszkowski, Jason — Wild Oats

Q

Quigg, Thomas M. — Poker Flat
Quinn, Blake — Moonshiners
Quinn, John — Whoo Cares
Quinn, John W.
Qvale, Bruce
Qvale, Jeffrey

R

Rabinowitz, Samuel Dwight Thomas — Aviary
Radke, Edward Frederick III — Wohwohno
Raether, Paul E. — Uplifters
Rafferty, Joseph V. — Hideaway
Raggio, Nicholas O. — Sleepy Hollow
Ralston, Joseph W. USAF — Stowaway
Ramsey, Brian E. — Aviary
Rantz, Michael G. — Five Easy Pieces
Rauner, Bruce V. — Pelican
Rawson, David R. — Monastery

Sikkey, Robert W. — Midway
Sikkey, Peter E. — Isle of Aves
Sickel, Edward T. III — Crossroads
Sickel, Edward T. IV — Ladera
Sillcox, Jeff — Uplifters
Simon, Mark F. — Cliff Dwellers
Simon, Donald Stewart — Last Chance
Simon, Keith D. — Whisky Flat
Simon, Patton Boggs — Parsonage
Simone, Carlton Barrett — Haven
Simpson, Alan W. — Band/LOH
Sinclair, Andrew — Stowaway
Sinclair, Christopher T. — Sons of Toil
Singer, Sam — Sempervirens
Singleton, Dennis F. — Iron Ring
Sitzmann, Gary Russell — Pig 'N Whistle
Sitzmann, Matthew M. — Whoo Cares
Skelley, Michael — Land's End
Skinner, Jeffrey A. — Land's End
Skinner, Paul W. — Band
Skinner, Samuel Dickson — Whisky Flat
Skye, Robert Bridgett — Jinks Band
Slattery, Dennis D. — Whisky Flat
Sloan, David R. — Whisky Flat
Slusser, James W. — Bella Union
Small, Matt — Totem In/Jinks Band
Smell, Joseph E. — Tunerville
Smit, Steve P. — Timbuktu
Smith, Brannan (B.T.) — Ladera
Smith, Bruce C. — Sundodgers
Smith, Budge H. — Ladera
Smith, Christopher J. — Interlude
Smith, E. Del — Dog House
Smith, H. William III — Wayside Log
Smith, Jeffrey C. — Outpost
Smith, Lloyd Herbert — Sons of Toil
Smith, Richard W. — Parsonage
Smith, Thomas M. — Star & Garter
Smyth, John E. — Owl's Nest
Snavely, Stephen V. — Ye Merrie Yowls
Snyder, Rory — Band
Solinsky, Frank IV — Whisky Flat
Solomon, Ezekiel — Last Chance
Solso, G. Bradford — Bella Union
Song, Andrew — Tunerville
Song, Tony Z. — Tunerville
Sourvinos, Socrates — Spot
Spalding, Philip Foster — Skiddoo
Spangler, Richard C. — Madrone
Spellman, Zachariah — Band
Spence, Alexander L. — Tie Binders
Spence, Robert L. — Bella Union
Spencer, David Hooker — Owl's Nest
Spencer, Hunter — Parsonage
Spencer, Norman A. — Cliff Dwellers
Spencer, Robert D. — Wild Oats
Spencer, William M. III — Wild Oats
Sperring, Randall J. — Outpost
Spiegel, Andrew E. — Three Threes
Spieker, R. Tod — Sleepy Hollow
Spieker, Warren "Ned" E. Jr. — Valley of the Moon
Sproul, Robert Gordon III — Isle of Aves
Spurlock, Steven M. — Faraway
Squires, Kendall B. Mooers — Madrone
Srivastava, Deepak — Hill Billies
St. John, Eugene M. Jr. — Santa Barbara
Stack, Geoffrey L. — Bella Union
Stafford, Robert M. — Spot
Stamps, E. Roe IV — Lost Angels
Stanford, Alan G. — Sundodgers
Stapleton, Craig R. — Mandalay
Starbuck, Richard A. — Aviary
Starling, Christopher C. USMC (Ret) — Santa Barbara
Starnes, Vaughn Alden MD — Lost Angels
Starr, S. Frederick — Lost Angels
Stauffer, Brian — Monkey Block
Steele, Bob J. — Jinks Band
Steele, James A. — Better 'Ole
Steele, Robert Gantt — Monkey Block/Aviary
Stegall, A. John III — Totem In
Stegmiller, Kenneth Lawrence — Aviary
Stein, Jeffery D. — Cliff Dwellers
Steinhart, Peter — Shoestring
Stenovec, P. Andrew — Puma
Stepan, John A. — Valhalla
Stephan, Christopher Q. — Five Easy Pieces
Stephens, Craig Arthur — Midway
Stephens, Justin Hunnicutt — Sundodgers
Stephens, Lane — Pink Onion
Stephens, Paul Bartlett — Camels
Stephens, Paul H. — Hill Billies
Stephens, Robert L. — Woof
Stephens, W. Bradford — Camels
Stephens, W. Clayton Jr. — Outpost
Stephenson, Thomas F. — Midway
Sterling, Clark — Dog House
Sterling, Peter — Sky Hi
Stern, Hans L. — Meyerling
Stern, Steven Eric — Pig 'N Whistle
Stevens, Richard W. — Tunerville
Stevens, W. Grant M.D. — Dog House
Stewart, Daniel Patrick — Tunerville
Stewart, Jeffrey H. — Rendezvous
Stewart, John W. — Pink Onion
Stiffler, Terry C. — Timbuktu

Wayne, Patrick John — Roaring
Weber, Jeffrey N. — Sky Hi
Weber, Peter B. — Sky Hi
Webster, Robert L. — Farzway
Weeks, David — Tie Binders
Wehling, Peter — Totem In/Jinks Band
Weidner, W. Dean — Isle of Aves
Weinberg, Peter M. — Druids
Weir, Robert — Tunerville
Weisel, Brent T. — Rattlers
Wellborne, John Howard — Sunshiners
Wells, Robert E. — Pig 'N Whistle
Welker, Richard Phillip — Ladera
Welles, Burton J. — Band
Welters, Anthony — Green Mask
Wente, Eric P. — Midway
Wente, Philip B. — Highlanders
Wentworth, Frank W. — Medicine Lodge
Werdinger, Maurice Clark — Puma
Wertsch, R. Wallace — Cliff Dwellers
West, Richard S. III — Thalia
Westerfield, F. Bradford — Sequoyah
Westerling, Jonathan — Santa Barbara
Westfield, Thomas D. II — Pow Wow
Wetterstein, Gregory A. — Wayside Log
Whanss, Robert J. IV — Hill Billies
Wheary, James T. — Tie Binders
Wheatman, Danny Allen — Sleepy Hollow
Whelan, Gabe III — Crow's Nest
Whichard, Stephen Joseph — Sons of Toil
White, David Norman — Outpost
White, Edward A. — Totem In
White, George Cooke — Seven Trees
White, Ian McKibbin — Interlude/Aviary
White, Jonathan Ogden — Bella Union
White, Michael H. — Midway
Whiting, Mark S. — Woof
Whitman, Michael R. V. — Highlanders
Wickersham, Grover T. — Highlanders
Wickersham, James K. — Land of Happiness
Wickett, James E. — Highlanders
Wicknick, Fred M. — Three Threes
Widdoes, James Landauer — Lost Angels
Wiegers, George A. — Ladera
Wiesler, Larry — Thalia
Wilbur, Michael — Shoestring
Wilcox, Jonathan W. — Tunerville
Wiley, Colby — Sons of Rest
Williams, Barry Lawson — Hermits
Williams, Bradley Bruce — Tunerville
Williams, Colin — Sunshiners
Williams, G. James Jr. — Tunerville
Williams, Gary Alan — Sunshiners
Williams, John Hayden — Tie Binders
Williams, L. Irving Jr. — Hill Billies
Williams, R. Owen — Hill Billies
Williams, R. Sanders — Wild Oats
Williams, Randall Bradford — River Lair
Williamson, Stephen — Jinks Band
Williamson, Thomas Kirk — Druids
Willis, Charles F. IV — Valley of the Moon
Wilsey, Brian B. — Uplifters
Wilsey, Michael W. — Skiddoo
Wilson, Milton "Tim" III — Spot
Wilson, Pete — Five Easy Pieces
Wimmer, Gregory J. — Hill Billies
Winchell, W. Blake — Sundodgers
Winslow, Clark J. — Aviary
Winter, Cory B. — Sky Hi
Winther, John R. — Fore Peak
Wischmeyer, Kenneth E. — Tie Binders
Wisdom, Andrew Bell — Wayside Log
Wiser, Charles Marshall — Piedmont
Witter, Thomas K. — Hideaway
Wolcott, John O. — Madrone
Wolter, Jonathan R. — Toyland
Woo, Ken Jan — Toyland
Woo, Russell D. — Highlanders
Wood, Michael Carleton — Midway
Woodberry, John P. — Poker Flat
Woodbridge, Edward C. — Cuckoo's Nest
Woods, F. Montgomery III — Aviary
Woods, James C. — Aviary
Woods, Patrick M. — Shoestring
Woolsey, R. James — Sheldrake Lodge
Worthington, William A. — Sempervirens
Wright, Eric P. — Woof
Wright, Jeffrey — Hideaway
Wright, K. Dixon — Medicine Lodge
Wyatt, Michael F. — Roaring
Wynne, Edward Joseph — Esplandian
Wynne, Richard P. — Thalia
Wythes, Paul M. Jr.

Y

Yancey, David Wallace — Bella Union
Yandell, George W. III — Faraway
Yarbrough, Paul Roper — Tunerville
Yerby, George P. — Jungle
Yost, John Kenneth — Faraway
Youmans, John E. — Sons of Toil
Youmans, Reed N. — Sons of Toil

Z

Zahm, Steve — Utukulu
Zak, James Louis — Seven Trees
Zakskorn, Charles — Pink Onion
Zanze, Anthony Olds — Cuckoo's Nest
Zanze, James Fagan — Uplifters
Zhang, Tony Tianyuan — Tunerville
Zielinski, Stephen M. — Tunerville

Boswell, James W. Moonshiners
Bosworth, Thomas Lawrence Romany
Bourry, Nissan Moro
Bowlsby, Robert Addison II Hermits
Bowman, Michael L. Outpost
Bradley, Michael P. Cliff Dwellers
Bradley, Richard J. Cliff Dwellers
Bradman, Jesse M. Monastery
Bradnee, Randy Meyerling
Brady, Christopher D. Mandalay
Brady, Nicholas F. Mandalay
Brady, Nicholas F. Jr. Mandalay
Brady, Patrick H. USA (Ret) Wohwohno
Brandin, Mark S. Druids
Branion, Jeff M Faraway
Brattton, Douglas K. Sky Hi
Breck, Peter Beaudoux Stowaway
Breck, Ted B. Monastery
Breen, Kevin J. Ye Merrie Yowls
Brennan, Craig D. Aviary
Brennan, James E. Band
Brennan, Timothy Yates Three Threes
Bresler, Benjamin Jay Band
Bresler, Michael Jay Band
Bressie, Elbert Paul Wild Oats
Bressie, Paul Boyce Monastery
Briggs, Donald T. Jr. Sunshiners
Brightbill, Hans D. Tunerville
Brill, John Marty Jr. Hermits
Brinck, John Michael Cool-Nazdar
Briner, Robert Lee Utukulu
Brink, Benjamin McAlester Aviary
Brinkley, Douglas Wayside Log
Brinton, William Wiman Pig 'N Whistle
Briscoe, Lawrence W. Spot
Bronson, William H. Owlers
Brooks, Conley Jr. Outpost
Brooks, Leon E. (Kix) Hill Billies
Brooks, T. Anthony Derelicts
Brose, William George Hideaway
Brown, Aaron B. Tunerville
Brown, Cabot River Lair
Brown, F. Frederick Land's End
Brown, Jeffrey John Faraway
Brown, John M. Aviary
Brown, Michael Cuckoo's Nest
Brown, Ned Santa Barbara
Brown, Zachry Lost Angels
Browne, Christopher Parsons Medicine Lodge
Browne, Merrick Jr. Rough 'n Ready
Browne, Timothy Otis Medicine Lodge
Browning, Christopher Mose Tie Binders
Brummel, Jonathan J. Tunerville
Brush, Gerald F. Jr. Cool-Nazdar
Brush, Spencer M. Crow's Nest
Bryan, Hamilton V. II Piedmont
Bryan, Parker S. Tie Binders
Buckley, Christopher Hill Billies
Buffett, Jimmy Wayside Log
Bugg, J. Bruce Jr. Owl's Nest
Bulkley, Edward L. Druids
Bull, Douglas E. Meyerling
Bullard, Edward Dickinson Friends of the Forest
Bulley, Allan E. III Zaca
Bulley, Allan E. Jr. Zaca
Bulotti, Richard C. Woof
Bundschu, James T. Band
Burch, Roger A. Cuckoo's Nest
Burdick, Harold Hunt Tarry Town
Burkett, William C. Timbuktu
Burkhart, David Tunerville
Burmeister, Robert N. Pink Onion
Burnham, Carl Jr. El Toro II
Burnham, Christopher El Toro II
Burnham, Clark James El Toro II
Burns, Ken Pelican
Burrow, Peter N. T-N-T
Burrows, F. Robert Land of Happiness
Burrows, William D. Land of Happiness
Burton, Mark S. Last Chance
Bush, John Owl's Nest
Bush, Michael J. Ye Merrie Yowls
Buss, David H. Tie Binders
Busser, Steven K. Roaring
Busterud, James P. Faraway
Butcher, Preston Valley of the Moon
Butler, Vincent K. III Roaring
Byers, Brook H. Hill Billies
Byrnes, Bryant H. Snug Harbor

Dennis, Harry L. E. Faraway
Desautels, Marc Pierre Tunerville
De Silva, Lynton Lost Angels
Desjardin, Dennis Edmund Dragon
Desmarais, Charles Poms
Desmees, Peter Blaise Moonshiners
DeSorrento, James Bella Union
Devlin, Patrick Arthur Camels
DeVoto, Randall B. Skiddoo
DeVoto, Terence Alan Moonshiners
Dewey, Richard R. Jr. Monastery
Dias, Thomas J. Santa Barbara
Dickason, Bradford S. Tie Binders
Dickenson, Charles H. Halcyon
Dickey, Mark M. Sleepy Hollow
Dickinson, Jon M.D. Timbuktu
Dickson, John D. Woof
Diechelm, Markus U. Zaca
Diffenderfen, G. Edward Monkey Block
Dillon, David Fore Peak
Dini, Robert Bruce Poker Flat
Dini, Robert Louis Aviary
Dinnean, Lawrence Aviary
DiPiero, Robert John Santa Barbara
Dixon, Donald R. Owl's Nest
Dobelle, Evan S. Land of Happiness
Dobies, Joshua Aviary
Docker, W. F. Sempervirens
Dodd, William H. Halcyon
Doll, Dixon Raymond Midway
Domann, William A. Jr. Friends of the Forest
Donaho, Brazos A. Aviary
Donahoe, Daniel J. IV Interlude
Donner, Alexander B. Poison Oak
Donner, Joseph W. Poison Oak
Dorman, David Wyatt Stowaway
Dostart, Steven P. Aviary
Doumani, Peter J. Wild Oats
Douty, Stephen R. Sundodgers
Downer, E. Michael Halcyon
Downey, Paul A. Five Easy Pieces
Doyle, Patrick F. Medicine Lodge
Doyle, Richard Proctor Jr. Faraway
Drake, Peter M. Sequoyah
Drakoulias, George River Lair
Draper, Timothy C. Hualapai
Draper, William H. III Hill Billies
Dressel, Chris J. Sundodgers
Drewes, John Frederick Moonshiners
Drysdale, George M. Thalia
Duboc, Robert M. Jr. Wayside Log
Duckhorn, Daniel James Cool-Nazdar
Ducommun, Robert C. Pink Onion
Duff, Michael Patrick Mathieu
Dunham, Keith Lost Angels
Dunlap, Larry Pig 'N Whistle/Jinks Band
Dunlap, William R. Lost Angels
Duryea, Paul R. Whisky Flat
Dutra, Randal M. Wayside Log
Dwight, Herbert M. Jr. Sempervirens

E

Eakle, Matt Band
Eatwell, John Cave Man
Eberhard, Andrew J. Crossroads/Jinks Band
Eberhardt, Douglass M. II Roaring
Eckard, George R. Moonshiners
Edelman, David Wayside Log
Eden, Theodore A. Sons of Toil
Edwards, Cree A. Hualapai
Edwards, Jeffrey G. Stowaway
Edwards, Paul C. Hualapai
Edwards, William L. Hualapai
Egan, Gerald E. Sky Hi
Egan, Mark Monastery
Eggers, W. Chip Bella Union
Elachi, Charles Spot
Eliopoulos, Theodore Sky Hi
Elling, Kurt Five Easy Pieces
Elliott, L. Franklyn Valley of the Moon
Elliott, William G. III Outpost
Ellis, James Fancher Idlewild
Ellis, James G. Lost Angels
Ellis, Jim Ladera
Ellis, Stephen A. Hill Billies
Ely, George W. Jr. Abbey
Empey, Gordon Hume Puma
Empey, Morgan H. Puma
Eng, Kevin K. Wayside Log
Engel, Albert O. Ladera
Engelkes, John Band
Englert, Stephen L. Snug Harbor
Engs, Stuart R. Jr. Roaring
Enright, Brady Lee Sundodgers

Green, William George Madroono
Greenberg, Maurice R. Cave Man
Greene, Frank Perry Camels
Greene, J. J. Aviary
Greene, James H. Jr. Uplifters
Greenwood, Robert Hilliard Jungle
Gregory, David Poms
Gregory, Quintard Moonshiners
Gresbeck, Joseph E. Jr. Friends of the Forest
Griffin, Noah Webster Derelicts
Sons of Toil/Aviary
Grogan, Thomas J. Jr. Web
Groves, Paul Lost Angels
Gruben, Frederick Wm. Monastery
Gruben, Frederick Wm. Jr. Uplifters
Gruben, Wyatt Uplifters
Grupe, Greenlaw "Fritz" Jr. Pelican
Gsell, Gordon B. Jr. Green Mask
Gualco, Ross Totem In/Jinks Band
Guenzer, Andrew Tunerville
Guggenhime, Richard J. Midway
Guibara, Albert Land of Happiness
Guittard, Gary Owl's Nest
Gullett, John M.D. Bella Union
Gunther, Erik C. Pow Wow
Gustavson, Carl D. Nec Natama

H

Hachman, Timothy Dervin Musto Crow's Nest
Hachman, Timothy J. T-N-T
Hackbarth, Alfred E. III Hermits
Haff, John P. Skiddoo
Hagerman, David H. Aviary
Haines, Marshall Medicine Lodge
Halbe, Stephen A. Tunerville
Hale, James C. III Pink Onion
Hale, Prentis C. III Zaca
Hale, Robert V. Monastery
Hall, Fred Jones Hermits
Hall, Lee Aviary
Hall, Ted W. Medicine Lodge
Haller, Thomas F. Jr. Rendezvous
Halloran, Michael J. Sundodgers
Halnan, Charles T. Owlers
Halse, Ehren K. Aviary
Hamilton, William R. Mathieu
Hammer, Joseph W. Woof
Hammergren, John H. Owl's Nest
Hammersmith, William C. III Red Fire
Hammonds, William E. Woof
Hampson, Dirk Sons of Rest
Hampton, Gregory J. Poison Oak
Hampton, John M. B. Poison Oak
Hanes, Eldridge C. Derelicts
Hanley, John A. Jr. Skiddoo
Hanna, John Paul Sempervirens
Hansel, Henry Monastery
Hansel, Stephen E. Land's End
Hansen, John C. Five Easy Pieces
Hansen, Robert C. Medicine Lodge
Hanson, Paul Jr. Aviary
Hanson, Victor Davis Pelican
Hardwick, Richard J. Dog House
Hardwick, Robert D. Haven
Hardy, Richard E. Sundodgers
Hargrave, Alexander W. Aviary
Harlan, H. William Pelican
Harley, Alan D. Care Less
Harman, Fred Hualapai
Harper, Stephen S. Star & Garter
Harris, Jerrold B. Totem In
Harris, Jerrold B. (Jay) Jr. Totem In
Harris, Jonathan M. IV Cliff Dwellers
Harris, Lawrence W. IV Zaca
Harris, Robert C. Jr. Cliff Dwellers
Harrison, Walter F. III Valley of the Moon
Hart, Bruce W. Pig 'N Whistle
Hart, Douglas E. Skiddoo
Hart, George D. Jr. Pig 'N Whistle
Hart, Mickey Hill Billies
Hartman, Daniel F. Tarry Town
Hartwig, Richard "Rick" G. Aviary
Harvey, Robert A. MD Sunshiners
Harvey, Thomas E. Hideaway
Harwood, Edward S. Rendezvous
Haskins, Scott M. Abbey
Hasler, William A. Spot
Hatfield, Michael Rankin Lost Angels
Hauer, John R. Mathieu
Hauser, W. Kurt Roaring
Hauswirth, Chris Uplifters
Hawley, Philip M. Mandalay
Hawley, Stephen H. Tie Binders

Kaufman, David Monkey Block
Kautz, John H. Thalia
Keesling, Peter F. Band
Kee, Terry M. Hill Billies
Keeling, Gregg Bernard Land of Happiness
Kell, Russell D. Jr. Esplandian
Keller, Gregory James Monkey Block
Keller, Mark Stephen Sunshiners
Keller, Michael A. Sempervirens
Kelley, George Hatfield Crossroads
Kelley, John Armstrong Aviary
Kelley, Kevin F. Wild Oats
Kelley, Robert D. Jr. Whisky Flat
Kelley, T. Shawn Wild Oats
Kelly, Alex W. Tunerville
Kelly, James Andrew Moro
Kelly, Michael W. Monastery
Kelly, Paul Brendan III Aviary
Kempner, Michael Santa Barbara
Kempner, Thomas L. Jr. Stowaway
Kenna, Lee M. Jr. Sundodgers
Kennedy, David M. Sempervirens
Kennedy, George L. Totem In
Kennedy, Gregory Davis Midway
Kepner, Scott D. Hualapai
Kerr, John C. Land of Happiness
Kerr, John Sexton Aviary
Kerwin, James Daniel Band
Keyston, Douglas A. Hillside
Khan, Zain Tunerville
Kibbey, Jason Turner Esplandian
Kidney, Brian Desmond Sons of Rest
Kiernan, Michael P. Pig 'N Whistle
Kiernan, Thomas F. III Outpost
Kimball, Jeffrey Bald Eagle
Kimball, Stephen C. Care Less
King, Donald Alan Jr. Camels
King, Michael J. Pig 'N Whistle
Kingery, Robert F. Moro
Kingsley, Daniel R. Green Mask
Kingsley, Stephen Eliott Pink Onion
Kirkham, James F. Dragon
Kirkorian, Roy Wild Oats
Kirley, Luke Band
Kirwan, R. DeWitt (Kyle) Whisky Flat
Kissinger, Henry A. Mandalay
Kistler, David W. Piedmont
Kistler, J. Philip Piedmont
Klebahn, Hugh W. Cuckoo's Nest
Klein, Eugene A. Jr. Seven Trees
Klein, James D. Totem In
Klein, Michael D. Woof
Klein, Thomas B. Mandalay
Kleisner, Ted J. Land of Happiness
Klinedinst, John D. Jungle
Klyce, Henry Tunerville
Knight, Andrew Mandalay
Knudsen, Colin R. Outpost
Knudsen, David C. Outpost
Knudsen, Derek T. Totem In
Koch, Charles G. Midway
Koch, W. Brian Crow's Nest
Konetzni, Al Jr. (Ret.) Better 'Ole
Konkel, Harry W. Oz
Koranda, Kenneth Highlanders
Kostic, Thomas F. Thalia
Kovacevich, Richard M. Mandalay
Kramer, John Sheldrake Lodge
Krames, Lawrence Arthur Monkey Block
Kranz, Thomas Francis Camels
Krasno, Richard M. Owl's Nest
Krebs, Robert D. Sempervirens
Kress, Kevin Patrick Band
Krimm, David R. Aviary
Krohn, Donald R. Cliff Dwellers/Band
Kruse, Christopher S. Aviary
Kuechler, Henry N. IV Roaring
Kuhle, Rick Lost Angels
Kuhlmann, Peter M. Poison Oak
Kuhn, Gary A. Iron Ring
Kuhn, Jeffrey S. Pink Onion
Kuhn, Stephen Michael Care Less

L

Lacey, Thomas C. Parsonage
LaGrande, Kenneth M. Santa Barbara
LaHorgue, Michael Monastery
Lainovic, Sacha Midway
Lake, Peyton Myers Sahara
Lambertson, David Stoddard Aviary
Lancelle, Jonathan K. Tunerville
Lanctot, Lawrence R. Totem In
Landgraf, John R. Cliff Dwellers/Aviary
Landstreet, Beverly W. IV Sky Hi
Landstreet, Thomas Fairfax Meyerling

McCormick, David H. Mandalay
McCown, George E. Land of Happiness
McCoy, Frederick H. II Medicine Lodge
McCubbrey, J. Bruce Aviary
McCullough, Goodall W. Jr. Skiddoo
McCune, Allan A. Interlude
McCune, Brian Adam Tunerville
McDermott, Edward Henry Hill Billies
McDonald, Ian Bruce Band
McDonald, Paul Joseph Better 'Ole
McDonald, Timothy J. Cool-Nazdar
McDowell, Malcolm Three Threes
McDowell, W. Patrick Bella Union
MacEachron, Brian L. Totem In
McEfee, Camden S. Haven
McEvoy, Nion T. Poison Oak
McGarr, Cappy R. Pelican
McGarry, Christopher T. Tunerville
McGettigan, Charles C. Zaca
McGinley, Michael Aviary
McGinn, Michael E. Outpost
McGleenan, John Moro
McGrath, Michael F. Lost Angels
McGuinness, Joseph Patrick Ladera
McHugh, Robert Anthony III Sky Hi
McKannay, Richard H. Jr. Owlers
McKennon, Marc Jon Sunshiners
McKernan, Michael K. Outpost
McKnew, Tom Bella Union
McLaughlin, Stuart Valley of the Moon
McLaughlin, Thomas O. Esplandian
McLellan, Bruce B. Seven Trees
McMaster, Herbert R. Wayside Log
McMicking, Henry C. Haven
McMillan, Peter H. Sky Hi
McNab, James III Skiddoo
McNabb, Mark Hopkins Aviary
McNamara, Daniel Forbes Pig 'N Whistle
McNaughton, Raymond James Utukulu
McNeil, Dennis A. Owl's Nest
McNeill, H. Russell Medicine Lodge
McNellis, John E. Interlude
McNiff, Kevin L. Aviary
McNulty, Michael Thomas Web
McNutt, Scott H. Sons of Rest
McPherson, Michael C. Sleepy Hollow
McQuade, Donald A. Hideaway
McReynolds, David Francis Anthony Iron Ring
McReynolds, Thomas P. Sunshiners
McWilliams, Keith B. Thalia
Meacham, Jon Hill Billies
Meakin, James W. Jungle
Meakin, Thomas E. Jungle
Meals, Timothy Tunerville
Meblin, Matthew B. Jinks Band
Meese, Edwin III Cave Man
Mehran, Alexander R. Stowaway
Mehran, Alexander R. Jr. Dragon
Mel, Howard Charles Silverado Squatters
Mellor, Robert E. Whisky Flat
Melone, David Richard Sleepy Hollow
Melvoin, Jeffrey D. Aviary
Mendenhall, Eddie Meyerling
Mendoza, Joseph M. Tarry Town
Merrill, Steven L. Woof
Merriman, Dwight L. III Santa Barbara
Merriman, Gregory R. Roaring
Merten, John R. Rendezvous
Merten, Peter B. Rendezvous
Messmer, Harold M. Jr. Mandalay
Metheny, Alan E. Meyerling
Metheny, Johnny Hermits
Metz, Thomas F. Lost Angels
Meyer, Donald R. Last Chance
Meyersieck, Kenneth W. Tie Binders
Michael, Peter Z. Spot
Michelson, Michael W. Uplifters
Millar, Richard W. Jr. Idlewild
Millar, Roger J. Highlanders
Miller, Anthony T. Totem In
Miller, Bruce L. Tie Binders
Miller, David Russell Zaca
Miller, J. Sanford Highlanders
Miller, Knute Michael Outpost
Miller, O'Malley M. Lost Angels
Miller, Peter B. Mathieu
Miller, Robert Gordon Medicine Lodge
Miller, Russell D. Nec Natama
Miller, Stephen Roy Jr. Cool-Nazdar
Miller, Stephen T. B. Bella Union
Miller, Steven H. Poison Oak
Miller, Terry Wild Oats

Perez, Vincent Monkey Block
Perez-Rubio, Carlos Thalia
Perry, J. Anthony Band
Perry, James Warren Poker Flat
Perry, Mark W. Cliff Dwellers
Peters, Alexander Band
Peterson, Edward H. III Land's End
Peterson, John H. Isle of Aves
Peterson, Richard H. Jr. Woof
Peterson, Stephen F. Isle of Aves
Peterson, Steven B. Meyerling
Petkevich, J. Misha Interlude
Petrus, David Wingfield Dragon
Phelan, Michael Aloysius Midway/Fore Peak
Phelps, William H. Lost Angels
Phipps, Allen M. Puma
Pickering, Frederick B. Jr. Derelicts
Pickford, Stephen F. Woof
Pierson, Peter O'Malley Madrone
Pigott, Mark Mandalay
Pillsbury, Thomas E. Rendezvous
Pinger, Edward B. Jr. Friends of the Forest
Pinkus, Gary Stuart Monastery
Placzek, C. Alex Timbuktu
Plant, Malcolm D. Esplandian
Pliska, Gregory L. Five Easy Pieces
Plumleigh, Michael Jinks Band
Podell, Nick Uplifters
Podesta, Robert Anthony Five Easy Pieces
Poe, David A. Better 'Ole/Band
Poett, Henry Williams III Derelicts
Pohlen, Patrick A. Thalia
Poland, Bill R. Hermits
Policy, Carmen A. Midway
Poling, Drew Aviary
Pollock, Jeffrey Ord Totem In
Pond, Robert M. Jr. Rough 'n Ready
Poole, Bruce Christopher Sleepy Hollow
Poole, Christopher K. Sleepy Hollow
Poole, David W. Owlers
Poole, Edward Gray Owlers
Porter, Mark Edward Outpost
Porter, Timothy C. Rendezvous
Potochny, James Tunerville
Pottruck, David Sunshiners
Power, Thomas H. Lost Angels
Powers, Michael S. Interlude
Prater, Doy Tunerville
Precourt, Jay Anthony Jr. Valley of the Moon
Pressler, Larry L. Toyland
Prezant, William A. Hill Billies
Price, P. Anthony Thalia
Price, William Stanley III Hill Billies
Prindiville, G. David Meyerling
Priske, Joseph L. Utukulu
Protopappas, John Wild Oats
Prusiner, Stanley B. Silverado Squatters
Pugh, James Poison Oak
Pulling, Thomas L. Edgehill
Pyle, Charles S. Monkey Block
Pyszkowski, Jason Tunerville

Q

Quigg, Thomas M. Dragon
Quinn, Blake Lost Angels
Quinn, John Wild Oats
Quinn, John W. Poker Flat
Qvale, Bruce Moonshiners
Qvale, Jeffrey Whoo Cares

R

Rabinowitz, Samuel Dwight Thomas Aviary
Radke, Edward Frederick III Wohwohno
Raether, Paul E. Uplifters
Rafferty, Joseph V. Hideaway
Raggio, Nicholas O. Sleepy Hollow
Ralston, Joseph W. USAF Stowaway
Ramsey, Brian E. Aviary
Rantz, Michael G. Five Easy Pieces
Rauner, Bruce V. Pelican
Rawson, David R. Monastery
Rawson, Ronald Craig Highlanders
Read, J. Leighton M.D. Zaca
Read, J. Peter Land of Happiness
Read, Morgan James Cool-Nazdar
Read, Steven M. Five Easy Pieces
Redlich, C. R. Jr. Zaca
Reed, Thomas C. Land of Happiness
Reeder, Milton K. Tie Binders
Rees, W. Mason Fore Peak
Reilly, Thomas J. Meyerling
Reilly, William K. Sempervirens
Reinhart, Floyd Tunerville
Reininga, John H. Sempervirens

Smith, Steve P. Bella Union
Smith, Brannan (B.T.) Totem In/Jinks Band
Smith, Bruce C. Tunerville
Smith, Budge H. Timbuktu
Smith, Christopher J. Ladera
Smith, F. Del Sundodgers
Smith, H. William III Ladera
Smith, Jeffrey C. Interlude
Smith, Lloyd Herbert Dog House
Smith, Richard W. Wayside Log
Smith, Thomas M. Outpost
Smyth, John E. Sons of Toil
Snavely, Stephen V. Parsonage
Snyder, Rory Star & Garter
Solinsky, Frank IV Owl's Nest
Solomon, Ezekiel Ye Merrie Yowls
Soloo, G. Bradford Band
Song, Andrew Whisky Flat
Song, Tony Z. Last Chance
Sourvinos, Socrates Bella Union
Spalding, Phillip Foster Tunerville
Spangler, Richard C. Tunerville
Spellman, Zachariah Spot
Spence, Alexander L. Skiddoo
Spence, Robert L. Madrone
Spencer, David Hooker Band
Spencer, Hunter Tie Binders
Spencer, Norman A. Bella Union
Spencer, Robert D. Owl's Nest
Spencer, William M. III Parsonage
Sperring, Randall J. Cliff Dwellers
Spiegel, Andrew E. Wild Oats
Spieker, R. Tod Outpost
Spieker, Warren "Ned" E. Jr. Three Threes
Sproul, Robert Gordon III Valley of the Moon
Spurlock, Steven M. Isle of Aves
Squires, Kendall B. Mooers Faraway
Srivastava, Deepak Madrone
St. John, Eugene M. Jr. Hill Billies
Stack, Geoffrey L. Santa Barbara
Stafford, Robert M. Bella Union
Stamps, E. Roe IV Spot
Stanford, Alan G. Lost Angels
Stapleton, Craig R. Sundodgers
Starbuck, Richard A. Mandalay
Starling, Christopher C. USMC (Ret) Aviary
Starnes, Vaughn Alden MD Santa Barbara
Starr, S. Frederick Lost Angels
Stauffer, Brian Lost Angels
Steele, Bob J. Monkey Block
Steele, James A. Jinks Band
Steele, Robert Gantt Better 'Ole
Stegall, A. John III Monkey Block/Aviary
Stegmiller, Kenneth Lawrence Totem In
Stein, Jeffery D. Aviary
Steinhart, Peter Cliff Dwellers
Stenovec, P. Andrew Shoestring
Stepan, John A. Puma
Stephan, Christopher Q. Valhalla
Stephens, Craig Arthur Five Easy Pieces
Stephens, Justin Hunnicutt Midway
Stephens, Lane Sundodgers
Stephens, Paul Bartlett Pink Onion
Stephens, Paul H. Camels
Stephens, Robert L. Hill Billies
Stephens, W. Bradford Woof
Stephens, W. Clayton Jr. Camels
Stephenson, Thomas F. Outpost
Sterling, Clark Midway
Sterling, Peter Dog House
Stern, Hans L. Sky Hi
Stern, Steven Eric Meyerling
Stevens, Richard W. Pig 'N Whistle
Stevens, W. Grant M.D. Tunerville
Stewart, Daniel Patrick Dog House
Stewart, Jeffrey H. Tunerville
Stewart, John W. Rendezvous
Stiffler, Terry C. Pink Onion
Stock, John Van Maren Timbuktu
Stockdale, Taylor Burr Tie Binders
Stone, Prescott W. Wayside Log
Stoney, Carl J. Jr. Faraway
Stough, Brooks Isle of Aves
Strader, Brett Rendezvous
Stratmann, Erich W. Medicine Lodge
Streblow, Jeff Aviary
Street, Johnathan David Halcyon
Street, Reginald W. Mathieu
Stricklin, John Sky Hi
Stuart, Alexander D. Idlewild
Stuart, Charles R. Stowaway
Wayside Log

Wettersten, Gregory A. Santa Barbara
Whann, Robert J. IV Pow Wow
Wheary, James T. Wayside Log
Wheetman, Danny Allen Hill Billies
Whelan, Gabe III Sleepy Hollow
Whichard, Stephen Joseph Crow's Nest
White, David Norman Sons of Toil
White, Edward A. Outpost
White, George Cooke Totem In
White, Ian McKibbin Interlude/Aviary
White, Jonathan Ogden Bella Union
White, Michael H. Midway
Whiting, Mark S. Woof
Whitman, Michael R. V. Highlanders
Wickersham, Grover T. Highlanders
Wickersham, James K. Land of Happiness
Wickett, James F. Three Threes
Wicknick, Fred M. Lost Angels
Widdoes, James Landauer Ladera
Wiegers, George A. Thalia
Wiesler, Larry Shoestring
Wilbur, Michael Tunerville
Wilcox, Jonathan W. Sons of Rest
Wiley, Colby Hermits
Williams, Barry Lawson Tunerville
Williams, Bradley Bruce Sunshiners
Williams, Colin Tunerville
Williams, G. James Jr. Sunshiners
Williams, Gary Alan Tie Binders
Williams, John Hayden Hill Billies
Williams, L. Irving Jr. Wild Oats
Williams, R. Owen River Lair
Williams, R. Sanders Jinks Band
Williams, Randall Bradford Druids
Williamson, Stephen Valley of the Moon
Williamson, Thomas Kirk Uplifters
Willis, Charles F. IV Skiddoo
Wilsey, Brian B. Spot
Wilsey, Michael W. Five Easy Pieces
Wilson, Milton "Tim" III Hill Billies
Wilson, Pete Sundodgers
Wimmer, Gregory J. Aviary
Winchell, W. Blake Sky Hi
Winslow, Clark J. Fore Peak
Winter, Cory B. Tie Binders
Winther, John R. Wayside Log
Wischmeyer, Kenneth E. Piedmont
Wisdom, Andrew Bell Hideaway
Wiser, Charles Marshall Madrone
Witter, Thomas K. Toyland
Wolcott, John O. Toyland
Wolter, Jonathan R. Highlanders
Woo, Ken Jan Midway
Woo, Russell D. Poker Flat
Wood, Michael Carleton Cuckoo's Nest
Woodberry, John P. Aviary
Woodbridge, Edward C. Aviary
Woods, F. Montgomery III Shoestring
Woods, James C.
Woods, Patrick M.
Woolsey, R. James Sheldrake Lodge
Worthington, William A. Sempervirens
Wright, Eric P. Woof
Wright, Jeffrey Hideaway
Wright, K. Dixon Medicine Lodge
Wyatt, Michael F. Roaring
Wynne, Edward Joseph Esplandian
Wynne, Richard P. Thalia
Wythes, Paul M. Jr.

Y

Yancey, David Wallace Bella Union
Yandell, George W. III Faraway
Yarbrough, Paul Roper Tunerville
Yerby, George P. Jungle
Yost, John Kenneth Faraway
Youmans, John E. Sons of Toil
Youmans, Reed N. Sons of Toil

Z

Zahm, Steve Utukulu
Zak, James Louis Seven Trees
Zakskorn, Charles Pink Onion
Zanze, Anthony Olds Cuckoo's Nest
Zanze, James Fagan Uplifters
Zheng, Tony Tianyuan Tunerville
Zielinski, Stephen M. Tunerville
Ziemienski, Dennis Monkey Block
Zimmer, Donald Frederick Jr. Cool-Nazdar/Aviary
Zischke, Michael H. Totem In
Zortman, James M. Hillside
Zuckerman, Gordon R. Totem In
Zuckerman, Gordon S. Totem In
Zuckerman, Robert N. Jinks Band
Zulch, Richard C. Iron Ring
Zuniga, Luis G. Band
Zupsic, Christopher Interlude
Zurnacian, Steve M.D. Cool-Nazdar

ISSUE NO. 4

FOREST DRIFT

SUMMER 2021

"...THE SKY ABOVE IS BLUE AND SOWN WITH STARS, THE FOREST FLOOR IS HEAPED WITH FRAGRANT DRIFT..."

THE DESIGN OF THE NEW GROVE STAGE

— PETER T. ALLEN —

THIS JULY 2021 WILL MARK THE COMPLETION and thus introduction of the new Grove Stage. The Grove Stage project has been in the works for almost five years. Perhaps you would like to learn about some of the thinking that went into this new design...

Our original Grove Stage was constructed 122 years ago. It was then refurbished some 50 years ago. As a result of then President Mike Bradley's very successful Grove Capital Campaign, Stage Committees were formed under the direction and leadership of President Marshall Turner to develop plans and an approach for addressing all three of our major stage venues. The exceptional generosity of our members and their commitment to the importance of our performance venues had to be met with comprehensive design thinking and planning that would make this stage be effective for at least another 50 years. We had to get this right!



1909 Grove Play Stage when the hillside was the dominant feature

This undertaking would represent the most significant construction project since the Clubhouse was built on Taylor Street. So, everyone's inputs were very important to consider. You can imagine we had no shortage of opinions. This committee had representatives from virtually all constituents of our Club. The Grove, Jinks, and Jinks Material Committees were all represented, as were show directors, 4th floor leadership, donors, Club management, and Grove staff – and that was just within the Club. Then we enlisted arborists, theatrical architects, theater consultants, landscape architects, structural engineers, soil specialists, rigging specialists, and even the fire marshal. What a team.

The challenge quickly became clear. We had many many issues and opinions to consider. Some were of huge significance and others of lesser importance. Those issues were typically accompanied by

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very passionate points of view. So we all had to be in agreement on a primary set of project objectives and then a design process that would accommodate the large range of considerations for all three venues.

By way of background, we had some developments that were quite pertinent to this project. Our Club's knowledge of redwoods had grown enormously. We now better understood the factors that have contributed to harming our trees and the steps we can take to help mediate further harm.

Gone are the days when our Club simply built structures based on our expertise; we now had to meet very stringent engineering requirements that in some cases utilized deep, extensive concrete foundations which are ultimately harmful to our redwoods' shallow root systems. The Sonoma County permitting processes and restrictions have become much more complicated. Lastly, our theatrical productions have become more complex, and we needed to be able to accommodate future advancements in theater production such as lighting and sound.

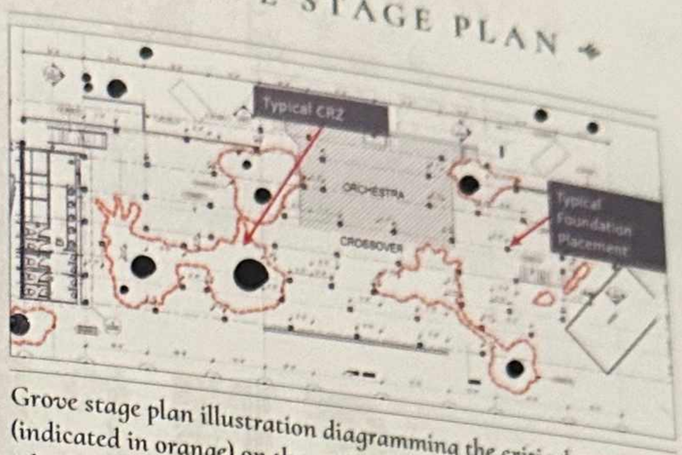
We settled on four basic objectives that would be used as the criteria in evaluating our process and design options:

- **Improved Tree Health** – Regardless of what we do, we must improve the health of our trees.
- **Improved Safety** – Optimize conditions for our casts, crews, and audiences.
- **Production Functionality** – Optimize the facilities in which our shows are produced and performed.
- **Capacity** – As appropriate and mindful of maintaining intimacy, add capacity to each venue.

TREE HEALTH

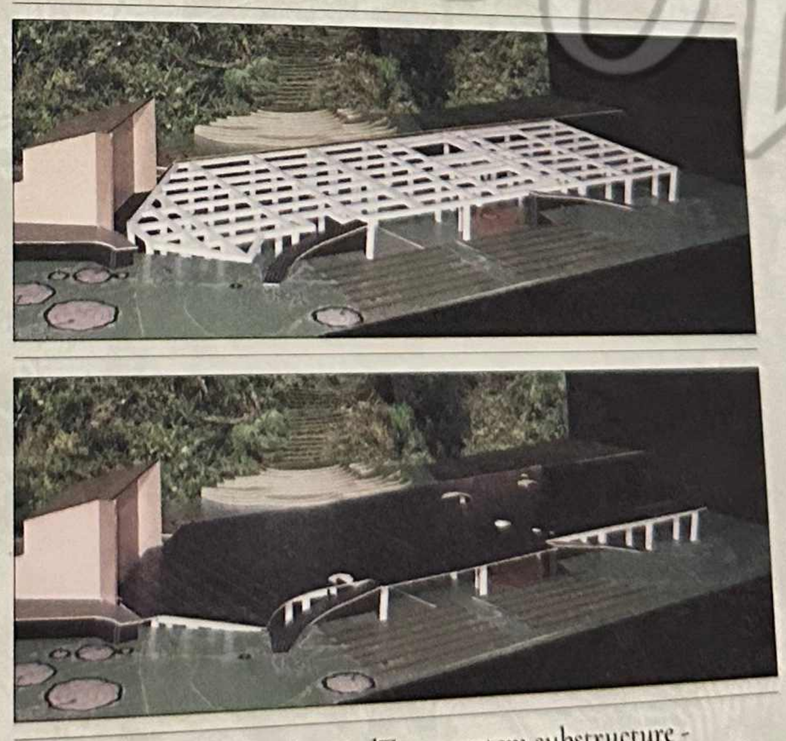
In support of objective number one, we conducted an audit of each of the 88 trees that surround the Grove stage. We established the relative health of each tree and plotted the so called "critical root zone" for each tree. The permanent stage surface has historically inhibited the all important duff, moisture, and circulation from getting to those impacted roots.

GROVE STAGE PLAN



Grove stage plan illustration diagramming the critical root zones (indicated in orange) on the main stage and then subsequently where to strategically place our concrete foundation elements - *Credit: Bill Smith*

Our next challenge was to explore whether we could actually remove the wood decking covering the stage during offseason and devise a construction approach that would be to code but also have minimal negative impact to the root systems. We found an elegant solution that accomplished both goals. By using a modular system, essentially an erector set-like system of posts and beams known as a ModTruss system, we could provide adequate structural integrity (to code) and could also construct the stage with far fewer invasive foundational piers. As an added benefit to tree health, the surface of the stage could be removed when not in use. The County is happy and, more importantly, the trees will be very happy!



Scale model showing the ModTruss system substructure - *Credits: Tom Richardson and John Murray*

IMPROVED SAFE
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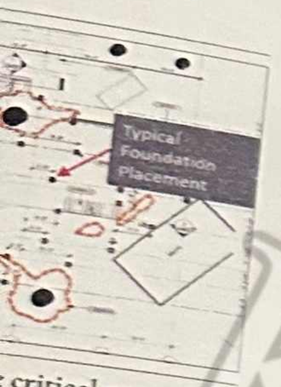


The new production facility reduce the space those func stations are indicated - Cr

A second produc stage were the fixed awkwardly spaced stage. This made th divide up their scen for the actors to m ticularly at night.

Preview

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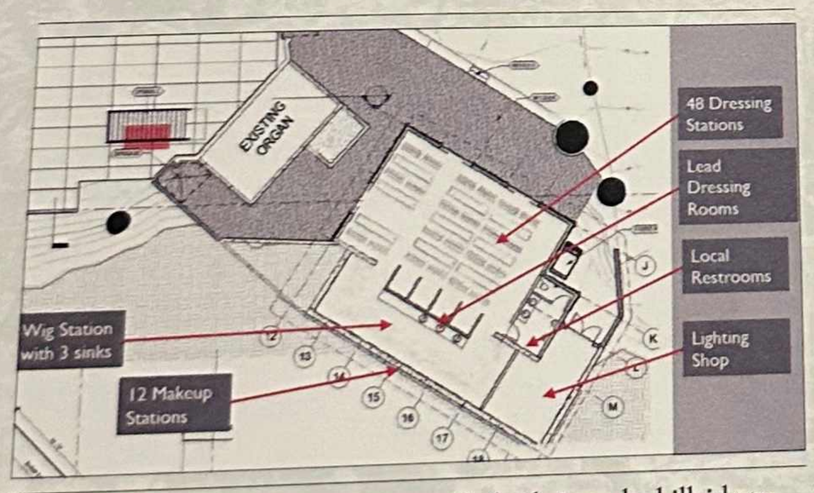




IMPROVED SAFETY AND PRODUCTION FUNCTIONALITY

The Grove stage had some significant issues, including the under-stage work areas which were damp, dark, and had low ceilings. The bathrooms were dilapidated and could not be used for ladies events, such as Sonoma County Day and the Picnics. The backstage areas, particularly in the wings, were also poorly lit and strewn with the flotsam and jetsum of theater production – half completed set pieces, discarded props, paint cans, and ladders. It was decided to relocate the bulk of the work areas used by the guilds to a single, newly constructed production building on the stage level located behind the great organ. The costumes, wigs, and make-up guilds will now have clean, dry, secure work spaces that are contiguous to one another and can support up to 48 cast dressing stations. We rebuilt the old understage bathroom area to now house more attractive and functional co-ed bathrooms.

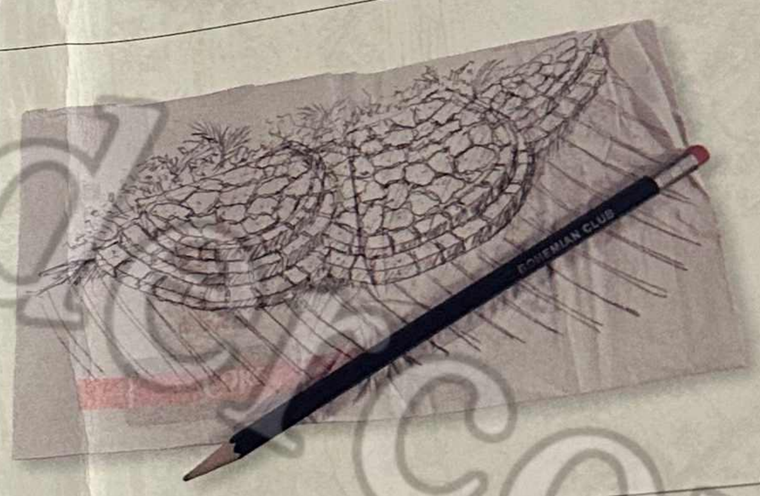
NEW GROVE STAGE PRODUCTION BUILDING



The new production facility is partially built into the hillside to reduce the space those functions took on the stage floor. The work stations are indicated - *Credit: Shay Zak*

A second production challenge with the Grove stage were the fixed, two height play areas joined by awkwardly spaced stairs running the width of the stage. This made the stage harder for directors to divide up their scenes. It was also a bit treacherous for the actors to move between the two levels, particularly at night. The sight lines of the existing stage were set, so we couldn't just raise the stage height to make up the 10 foot difference (the landing area of the path leading down from the Three Graces had required 10 feet of transition space). A solution was to extend the landing area into distinct circular play areas, so cast formations can be regally staged. Ironically, early Grove plays often utilized the entire hill with much pageantry. These landing area steps would be fabricated with masonry resembling the owl stage, as our excavation of the under-stage area unearthed some stone material that matched perfectly.

The century-old pathways leading down from the Three Graces to the stage had seen better days as well. They were uneven under foot, with seemingly random steps that had no lighting save for theatrical lighting – a recipe for an actor's unscripted tumble down the hillside when the script called for a grand entrance.



Initial napkin sketch, composed on a United flight, showing how the masonry pattern and scalloped landing area platforms might work - *Credit: Peter Allen*



The actual masonry and scalloped landing platforms being constructed on the single plane stage - *Credit: Jim Daniel*

INCREASING CAPACI

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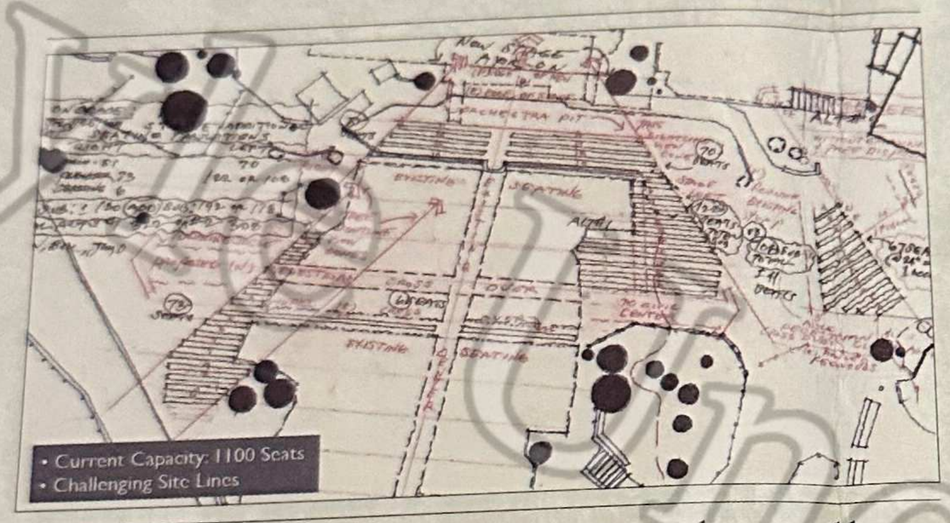


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INCREASING SEATING CAPACITY

The Grove stage venue had an audience seating capacity of 1,100. The Field Circle was half again that amount. We did a thorough exploration of every conceivable option. We even looked at constructing a second mezzanine level of seating. As discussed earlier, our analysis of the surrounding trees told us that adding new foundations to support new seating could not be achievable. We were able to gain some limited additional perimeter seating, and the orchestra enthusiastically agreed to be relocated under the stage (better acoustics), which allowed us to add an additional few rows of seating. We also purchased more lightweight moveable chairs to be used around the edges. All in, we gained about another 250 seats.



Pencil studies identifying where new seating with reasonable sight-lines could be added - *Credit: Don Brandenburger*

In addition to the improvements noted above, the placement of the lighting and sound towers has been enhanced, the electrical service to the entire venue has been updated, and the new single level stage with adjustable panels will allow for more production versatility.

We hope this new stage design will satisfy the needs of our Club for many years to come. Its conception and implementation certainly was an example of how our membership's various skill sets can be so effective in facing and overcoming new challenges. An enormous debt of gratitude goes out to our Club's leadership, the many generous donors, and the hard working members and Club staff, all of whom dedicated so much time to this project. We are particularly indebted to Tom Richardson for his detailed tracking of the Grove stage improvement program. ■

THE LITTLE BOY

There was a boy, a little boy, a long, long time ago
His eyes were bright, his step was light, his heart was all aglow.
And oh, his world was young and gay, a magic carpet
And all the happy games he'd play, I still recall so well
Then came the time he said goodbye, we've been apart since then.
And no one knows as well as I, he won't be back again.
And though I search around the world, until eternity
I'll never find that little boy, the boy I used to be

But there's a magic wonderland beneath some friendly trees,
Where I can go to greet old friends, and others meet with ease,
A place of art and song and rhyme, of wisdom, wit, and lore,
A place where dull and dreary Care is banished evermore.
Where time slows down and joys abound, where skies are sown with stars,
Where there is beauty all around, and evening's kiss is ours,
And sometimes when the spirit says, "Midsummer sets us free!"
I realize that he's still here, the boy I used to be. ■

FIRST VERSE BY AL STILLMAN - 1906-1979
Lyricist for *I Believe*, *Moments to Remember*, and *Chances Are*

SECOND VERSE ADDED BY JOHN WILLIAMS
Sunshiners Camp

CONTRIBUTORS

Peter Allen (Three Threes) and Bill Dawson (Monastery) chronicle updates to the Grove stage and the Field Circle respectively; Jim Daniel and Dan Wieser (Grove staff) provide photos and charts of the Grove stages improvement process; Club Archivist and Historian Matt Baff provides archival photos; and John Williams (Sunshiners) adds a verse to a 1963 Tin Pan Alley song.

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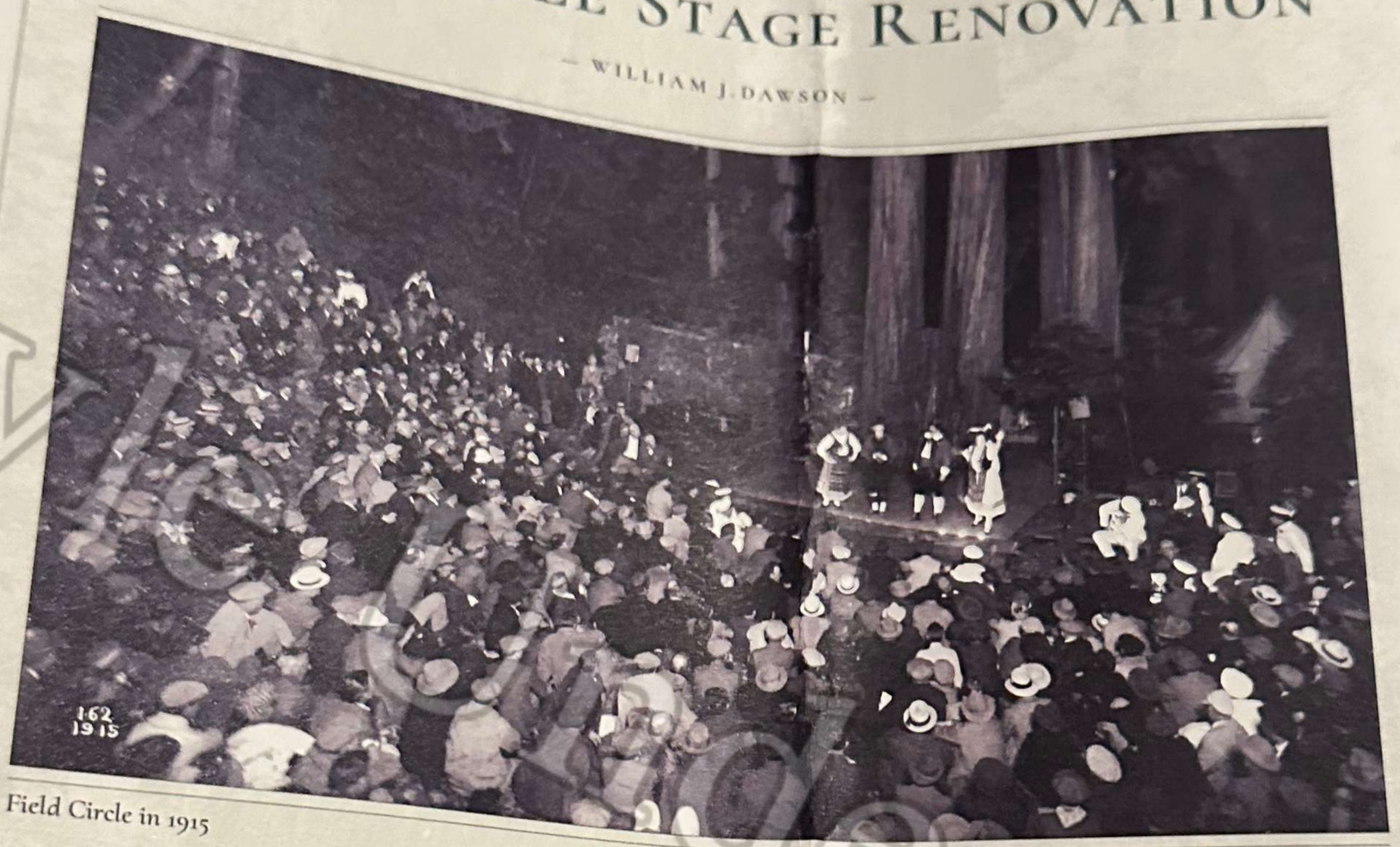
FOREST DRIFT EDITORIAL BOARD

Peter T. Allen, William J. Dawson, Richard Garlinghouse, Chris Hill, and John Hayden Williams.

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Field Circle Stage Renovation

— William J. Dawson —



Field Circle in 1915

It has been many decades since Field Circle saw any material improvements made to the stage, the seating, or the surrounding areas. Like the Museum and Grove stages, Field Circle has seen better days. With the Board's enthusiastic backing, the Grove Capital Campaign was launched in 2017 and concluded with contributions and pledges from generous members sufficient to repair, rebuild, and operate all three performance venues. A totally refurbished Museum Stage was put in service in 2019, and the Grove stage – fully rebuilt – will debut this summer. Field Circle is in the midst of its own major renovation, with new seating completed and final designs for the stage itself in the permitting stage. With any luck, the renovated Field Circle will host its first event in the spring of 2022.

When the Board commissioned the renovation of Field Circle, a task force was named to oversee the project. Members include President Marshall Turner, Vice President Chip Wiser, Peter Allen, Ross Anderson, Nils Erickson, Kevin Kress, Joe Lerer, John Murray, Tom Richardson, Bill Smith, Clark Sterling, Shay Zak, and myself as chair. Jim Daniel, Josh Chase, and Dan Wieser are managing the project from the Grove staff side, along with outside consultants John Meserve (arborist) and Chuck Beavers (architect).

The task force quickly found four issues that needed to be addressed:

1. Several trees were in distress, notably those erupting out of the mid-stage.
2. Emergency egress and access was wanting.
3. Seating was uncomfortable and limited.
4. Stage function was constrained both on the stage itself and below the stage in the dressing and storage areas.

And thus, our four project objectives were born.

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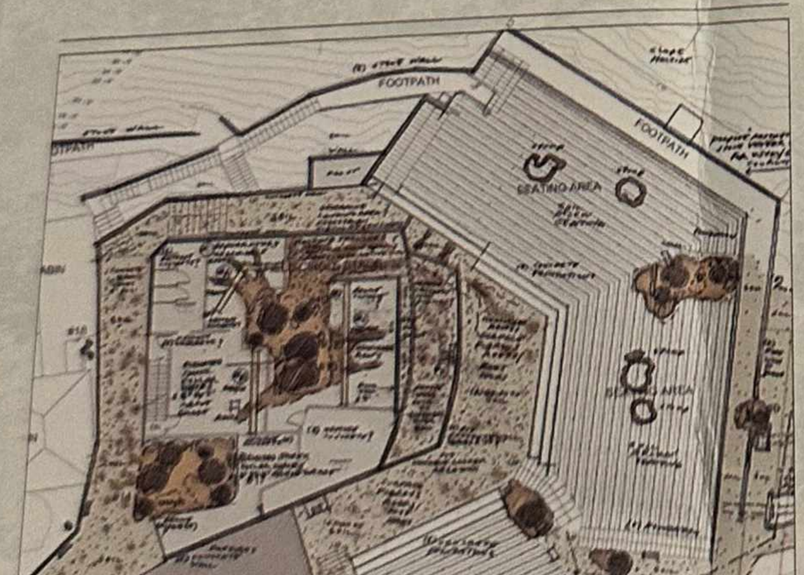
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TREE HEALTH

At the Club's behest, John Meserve, a professional arborist, conducted a detailed review of every redwood in the vicinity of Field Circle – 23 in all. Each tree was categorized as to health, from "Healthy" to "Dead or Near Dead." Happily, all of the trees in Field Circle scored well, with even the most distressed trees still meriting "Moderately Healthy" scores. Still, each of those 14 moderately healthy trees shows some degree of distress, which, if left untended, could result in further decline. The distressed trees were found in three clusters: those erupting out of the center of the stage, those closest to the road leading up past Pink Onion Camp, and those next to the sound booth at the side of the center seating section.

With the tree health study in hand, Bill Smith and John Meserve undertook a study to determine and document locations of the critical root zones of distressed trees. By knowing (or at least having an educated guess) as to where the trees' roots are, we would be in a far better position to design the stage while minimizing impact on the trees.



Critical root zones of trees in Field Circle

To aid in pinpointing root zones, the Grove staff employed a "Vacutruck" (a hydraulic digging and pumping apparatus) to gently dig trenches using high pressure water without damaging underlying roots.



Vacutruck trenches used to expose root locations

Root mapping was concluded in March 2021, after which the trenches were filled in with enriched soil, and then the entire stage area was blanketed in jute to protect root structures from the summer's heat. We now have a very good idea of where we can safely locate structural elements for the new stage while improving tree health.

SAFETY

We next turned our attention to safety issues – primarily those related to entry and exits for the audience seating areas. The old Field Circle bleachers packed a lot of Bohemians and their guests into a small space. However, the stands were steep and had few aisles, making access and egress difficult. Handrails were few and far between. Building codes required that any renovation must include upgrades to the safety aspects of the stage venue.

So, we added several new aisles running from top to bottom of the three principal sections of the bleachers. We also widened the upper pathways that lead down to River Road on the Utukulu and Tunerville sides, adding boardwalks to make the footpaths safer when traversing them in the dark. Each of the aisles and pathways now has handrails and lighting. Taken together, they are compliant with current building codes.

SEATING

The new padded seats at the Museum stage are a tough act to follow. Seat backs and padding were deemed both impractical and cost prohibitive for

Field Circle. However, we have succeeded in design
several improvements to the comfort and access
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New audience seating construction

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Field Circle. However, we have succeeded in designing several improvements to the comfort and access to the bleachers beyond the new safety aisles. And we were able to accomplish this while retaining the steel superstructure underneath the bleachers. That steel was stripped and sandblasted down to bare metal and then coated in rust resistant paint designed to last for many decades to come.

Next came a very straightforward, but hugely impactful, idea. By increasing the height of each bleacher row by roughly two inches to be more ergonomically suited for the typical Bohemian, the seating is now far more comfortable. We were also able to widen the foot planks, so that it is easier to walk along each row of bleachers to our chosen seats.



New audience seating construction in progress

Finally, we needed to add audience seating capacity in Field Circle. The new safety aisles removed just over 200 seats. Where to add more seats? While there is theoretically room for new bleachers on the far left and right of the existing bleachers, the sight lines from those areas were not acceptable. Len Richardson used to say, "Do look up!" So, we looked up – and have designed a new "upper reserved" bleacher section high up on the hill running between the flagpole and toward Cave Man Camp. In so doing, we picked up nearly 350 new seats. So, net net, we gained about 150 seats, or roughly 10% above the old capacity. And because of all the new aisles, we expect directors of shows at Field Circle will ask the audience to execute the "Bohemian squeeze" prior to show time, so that we can actually fill more of the seats.

✦ STAGE FUNCTION ✦

Everything discussed thus far in this article has been (or will be) complete by the time we gather in the Grove this July. When you walk into Field Circle to check out the new digs, one thing may strike you as falling short of expectations: the stage itself. It's gone. As in: not there!

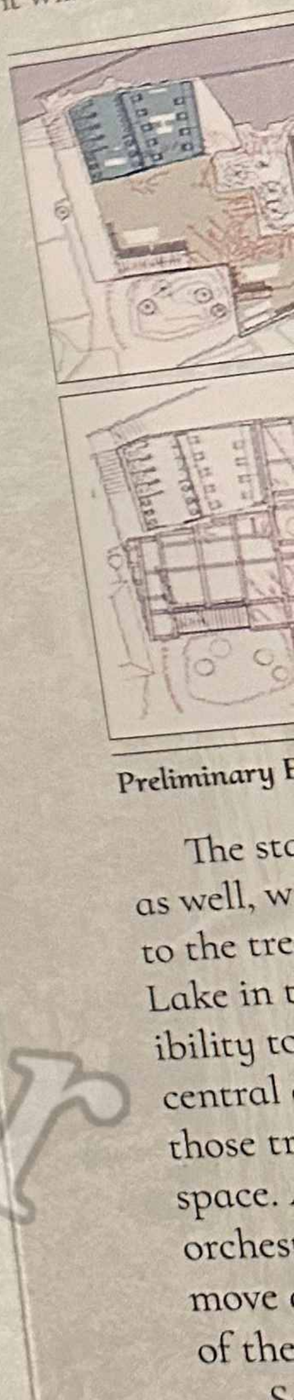


Where the Field Circle stage once was

Ahh, but we have grand plans! The stage itself will be constructed largely out of ModTruss steel posts and beams, just like in the Grove Stage. Foundation elements (helical piers) will be located so as to avoid critical root zones. And like the Grove stage, the Field Circle stage will employ a system of above-ground grade beams interspersed with grating as permanent flooring, both under stage and on the stage floor above. Both grating surfaces will be covered in heavy-duty plywood decking from May through September and removed during the offseason to promote better tree health.

The only permanent roofed structure will be back under-stage left, where restrooms and the makeup/wigs areas will be located. The entire remaining under-stage area will be wide open, with movable benches and chairs to allow more flexibility in use than the prior rabbit warren of nooks and crannies under the stage. Each of the guilds (sound, lighting, scenic, etc.) has been actively consulted during the design phase to make sure no critical need has been left out. All the electrical, lighting, and sound systems – the lifeblood of theatrical productions – are being upgraded to meet Bohemia's unique requirements for state-of-the-art performance space. The production control areas within and above the center section of the bleachers have been totally redesigned to accommodate everything

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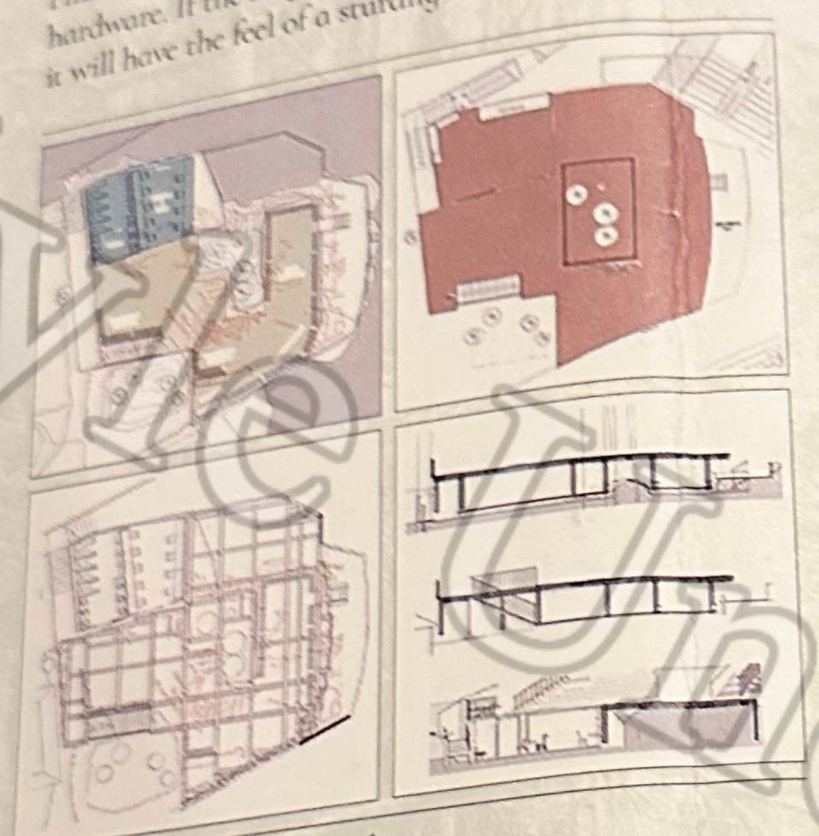
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from light and sound boards to follow spots and multi-media projection. From a structural engineering perspective, the ModTruss system is truly breathtaking. But the roof balls of the central cluster of our magnificent redwoods will be the true stars of the under-stage area – with under-stage lighting to accentuate their beauty and strength. Fun details like trap doors in the stage floor and an entrance into the orchestra pit from under the stage have been incorporated into the design. Finishes will include redwood siding and wrought iron hardware. If the stage comes together as contemplated, it will have the feel of a sturdily built hunting lodge.



Preliminary Field Circle stage plans

The stage itself will be comparatively wide open as well, with sight lines stretching beyond backstage to the trees in Pink Onion Camp, Toyland, and the Lake in the distance. Directors will have the flexibility to stage productions that work around the central cluster of trees mid-stage, rather than having those trees define the depth of the performance space. And the stage will cantilever out over the orchestra pit, giving Bohemians a bit more room to move around on stage and improving the acoustics of the pit orchestra.

So, make your way up to Field Circle this July. The seating areas are completed and drawings for the stage itself will be on display. And if you see one of the members of the Field Circle stage task force, please thank them for their tireless and enthusiastic work. ■

To Water

— A TOAST BY BILL BACON —
AS REMEMBERED AND PERFORMED BY
— ROY FOLGER III —

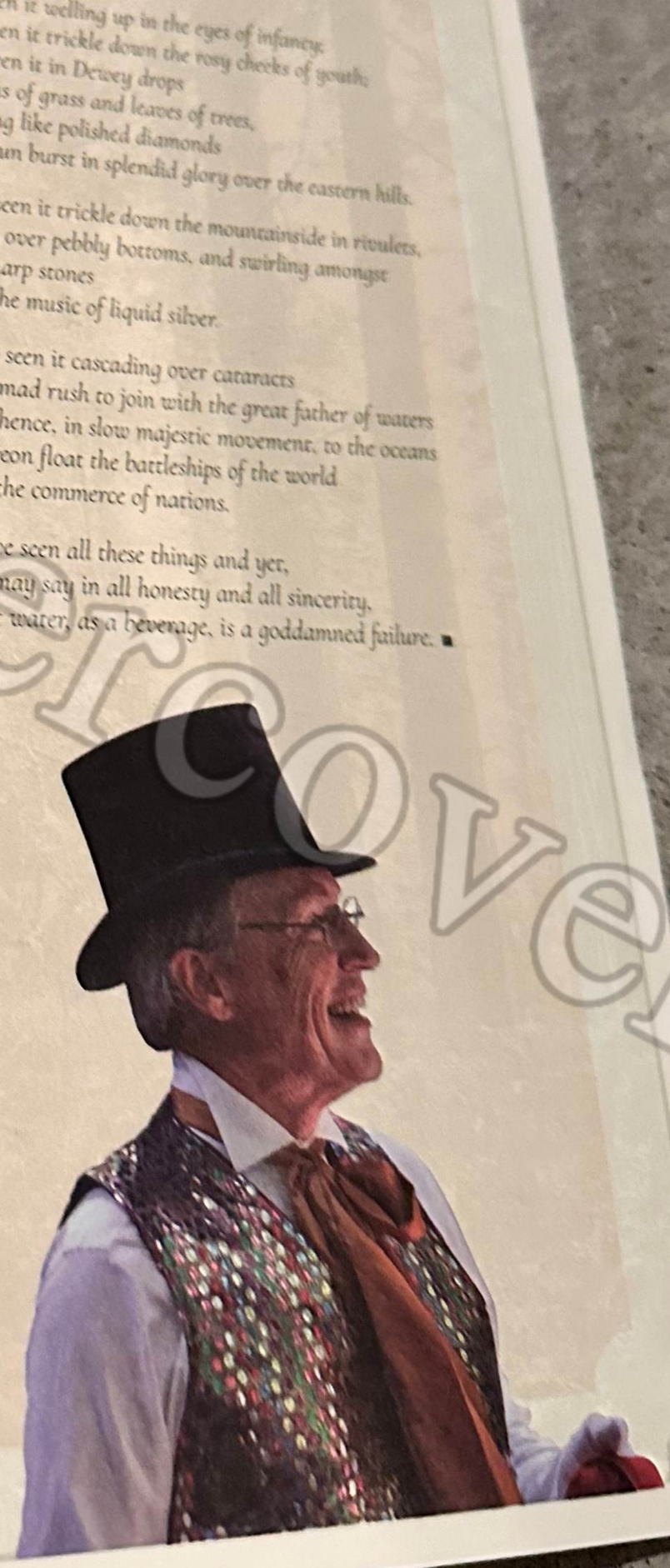
THE MEDIUM FOR A TOAST IS NORMALLY A GLASS of wine, a stein of beer, or a cocktail. But this is a toast to water, one of the purest and best things ever created by the Almighty.

I have seen it welling up in the eyes of infancy.
I have seen it trickle down the rosy cheeks of youth;
I have seen it in Dewey drops
On stems of grass and leaves of trees,
Sparkling like polished diamonds
As the sun burst in splendid glory over the eastern hills.

I have seen it trickle down the mountainside in rivulets,
Peeling over pebbly bottoms, and swirling amongst
sharp stones
With the music of liquid silver.

I have seen it cascading over cataracts
In its mad rush to join with the great father of waters
And thence, in slow majestic movement, to the oceans
Whereon float the battleships of the world
And the commerce of nations.

I have seen all these things and yet,
if I may say in all honesty and all sincerity,
That water, as a beverage, is a goddamned failure. ■



Kaercover